

DOCTOR WHO

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“Can you imagine silver leaves waving above a pool of liquid gold containing singing fishes? Twin suns that circle and fall in a rainbow heaven, another world in the sky? If you come with me, I’ll show you all this – and it will be, I promise you, the dullest part of it all...”

Speech by the First Doctor.
(Accredited to the series’ first story-editor,
David Whitaker)

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Where it all began

Stephen James Walker delves into *Doctor Who's* earliest origins.

As is now common knowledge, the original inspiration for *Doctor Who* came from Canadian producer Sydney Newman shortly after he joined the BBC as Head of Drama in December 1962. However, the full story of

how the series was developed from there into the form in which it eventually reached the nation's screens is much less well-known.

The need for a new series arose in the first place simply because the BBC's programme planners decided

that there was a gap to be filled in their Saturday evening schedule between the end of the sports coverage at 8:15 and the start of the pop music show *Juke Box Jury* at 8:45. This slot had previously been occupied by children's classic drama serials, but these rarely won high ratings and the idea was to move them to Sunday afternoons if Drama could come up with something more suitable.

What Sydney Newman was after, therefore, was a series which would appeal equally to sports fans and to the young pop music audience – to bridge the gap between the two shows either side – and which would also attract children accustomed to their teenage serials. Inspired partly by HG Wells' *The Time Machine* he hit upon the idea of a time travel adventure exploring scientific and historical themes which could be described as educational, or at least mind-opening, for children watching. Although space travel would obviously come into it, he was keen that the series should avoid 'bug-eyed monsters', which he saw as the lowest form of science-fiction.

For the time machine itself, Newman came up with the concept of a ship larger inside than out, which he thought should be disguised as an everyday object so that viewers would be encouraged not to take things for granted. To answer the questions of how the ship came to be on Earth and who owned it he then devised the character of a crusty old man, senile but with extraordinary flashes of brilliance, who had escaped in terror from an advanced civilisation on a far-distant planet. This old man would not be fully in control of the ship, however, so his attempts to return his human

"DOCTOR WHO" THE ORIGINAL GUIDE

General notes on Background and Approach for an exciting adventure—Science Fiction Drama serial for Children's Saturday viewing

The serial will run for 52 weeks and will be a series of stories, each in themselves separate entities but linked to make up the continuity. Each story will run from between 4 to 10 episodes and each episode will have its own title and be of 30 minutes in length. Every episode will reach a climax about halfway through and end with a strong cliff hanger.

APPROACH TO THE STORIES

The series is neither fantasy nor space travel nor science fiction. The basic premise is that four characters are projected into real environments based on the best factual information of situations in time and space and in any material we can realise in practical terms.

Using unusual, exciting backgrounds or ordinary backgrounds seen unusually, each story will have a strong informational core based on fact. Our central characters, because of their 'ship' may find themselves on the shores of Britain when Caesar and his legions are landed in 44 B.C., may find themselves in their own school laboratories but reduced to the size of a pinhead, or on the dying planet Mars or some as yet undiscovered world in another galaxy which seems identical to Earth yet where certain values are altered, laughter being the worst possible insult and sneezing a criminal offence.

The series, by the use of the characters in action stories, is designed to bridge the gap between our massive audience who watch sport on Saturday afternoon and those teenagers who watch Julie Box Jury.

It is emphasised that the 'ship' may transport the four characters backwards or forwards, sideways into lesser or greater dimensions or into non-gravitational existence or invisibility states but once arrived into the different place and time the four characters have only their intelligence and ingenuity upon which to rely. They cannot produce a 'ray gun' to reduce a horde of Picts and Scots nor can they rely upon specialised drugs to cure a Greek philosopher.

It is also emphasised that the four characters cannot make history. Advice must not be proffered to



Although the screenwriter Sydney Newman was adamant Doctor Who was not to feature Big Bad Wolf, the TARDIS' success marked a change in popular taste, despite touching on contemporary issues of the day such as the fear of nuclear war. Photo © Raymond P. Cook.

← comparisons home would always lead them into new adventures at space and time.

Sometime early in 1963, Newman put all these ideas into a short memo which he gave to the Head of the Script Department, Donald Wilson. Although a little sceptical at first, Wilson agreed to take the memo away and have some further work done. Progress was not as smooth as it might have been, though, owing to the fact that the whole Drama Group was in a state of some upheaval at that time following the introduction by Newman of some important organisational changes.

One of these changes was the splitting up of Drama into three separate Departments — Series, Serials and Plays — each with its own Head who would exercise direct control and be answerable to Newman. Another was the establishment of the 'production team' system and consequent abolition of the Script Department. (Previously, every producer had been his own director — the two terms had been

interchangeable — and the Script Department had existed to find writers for particular productions.) Naturally, these changes did not take place overnight and the embryonic Doctor Who was caught up in them. Donald Wilson himself was transferring from the Script Department to become Head of the new Serials Department during this period, and one of the first people with whom Sydney Newman discussed his ideas for Doctor Who was in fact an old-style producer/director, Rex Tucker (who was later to direct *The Gunfighters*).

AN UNDERESTIMATED ROLE

Tucker's contribution to the development of Doctor Who has long been underestimated. Although never formally appointed or credited as such he was, in effect, the series' first producer. His role, as he saw it, was very much a temporary one: to get things started on the right track.



The Doctor examines and samples at the end of *The Daleks*, watched by the Victorian Trade-Photo © Raymond P. Cook.



Confrontation: Ian Chesterton (William Russell) and Barbara Wright (Janet Hester) chat with Susan (Cecile Ann Ford) and the Doctor (William Hartnell) during the story Marco Polo. Photo © Barry Newbery

pending the arrival of Sydney Newman chosen producer, Verity Lambert. However, he was certainly more than just a 'caretaker'. For one thing, it may well have been he who came up with the title *Doctor Who* (although he personally denies this, giving the credit to Sydney Newman). Undoubtedly he helped to develop Newman's original idea and the basic dramatic structure of the series. In addition, he was vitally responsible for setting up the technical side of the production and for taking decisions on the scripting.

At this stage, however, scripting itself was still the responsibility of the Script Department, and the man asked to handle the new project was C.E. Webber (known to all at the BBC as 'Bunny'), another man whose contribution to *Doctor Who* has long been misunderstood. Webber's task was in fact two-fold: first, he had to flesh out the basic idea handed down to him and produce a more detailed format for the series; secondly, he had to write the scripts for the episodes intended to comprise the first televised story. By this stage, Sydney Newman had ceased to have any day-to-day involvement with the series, and although Webber would certainly have discussed his ideas quite extensively with Donald Wilson (and probably also with Rex Tucker) it is

clear that he himself devised a number of important elements of *Doctor Who*.

In particular, it was Webber who thought up the actual characters of the two teachers, Ian and Barbara, and decided that the young girl in the story, Susan, should be a pupil at their school – although, admittedly, the way he envisaged these characters was not quite how they turned out. Originally, Ian and Barbara were to have been somewhat younger than they eventually appeared. Susan, on the other hand, was intended to be a cross between Andromeda, the other-worldly character from *A for Andromeda* and *The Andromeda Breakthrough* (two BBC science-fiction serials from 1961 and 1962 respectively) and Honor Blackman's kismet-looking *Avengers* girl. Apparently, Webber even had some costing ideas, thinking that Ian could be played by pop star Cliff Richard and one of the girls – presumably Barbara – by Susan Hampshire!

In Webber's original script the Doctor was to have taken the other three characters on a journey in his time-space machine and landed them in an adventure where they were all reduced to just an inch in height (an idea probably contained in Sydney Newman's original memo and later re-used in the transmitted story *Planet of Giants*). However, ➤

Nelson on his battle tactics when approaching the Nile nor must Bonaparte be put into the mouth of Oscar Wilde. They are four people plunged into alien surroundings armed with only their courage and cleverness.

CHARACTERS:

DOCTOR WHO

A name given to him by his two unwilling fellow travellers, Barbara Wright and Ian Chesterton, simply because they don't know who he is and he is happy to extend the mystery surrounding him. They do know that he is a Doctor of Science and that he is over sixty. He is frail looking but wary and tough like an old turkey and this latter is simply demonstrated whenever he is forced to run away from danger. His watery blue eyes, are continually looking around in bewilderment and occasionally suspicion clouds his face when he assumes his disguises are being gossiped by his earthly 'passengers'. He can be enormously cunning once he feels he is being conspired against and he sometimes acts with impulse more than reasoned intelligence. He can be quite considerate and wise and he responds to intelligence eagerly. His forgetfulness and vagueness are made up with flashes of brilliant thought and deduction. He has escaped from the 50th century because he has found life at that time to be unpleasant and he is searching for another existence into which he can settle. Insofar as his operations of the 'ship' is concerned he is much like the average driver of a motor car in that he sits masterly when it works properly and its bewildered slave when it is temperamental. Because he is somewhat pathetic, his grand-daughter and the other two continually try to help him find 'home' but they are never sure of his motives.

SUSAN

The Doctor's grand-daughter, aged fifteen. She is a sharp intelligent girl.

Susan (Cecile Ann Ford) in *The Keys of Marinus*. Photo © Raymond F. Cusick.



quick and perky. She makes mistakes, however, because of inexperience. Added to 20th Century contemporary slang and lites pop records – in fact, she admires the life teenagers enjoy in 1963. At the beginning of the story, she has persuaded her Grandfather to stay in 1963 so that she can go to school and create at least one complete section of experience. Since she has been visiting all sorts of customers and places with her Grandfather, Susan has a wide general knowledge and on some subjects can be brilliantly tactful. On other matters, she is lamentably ignorant. She has something of a crush on Ian Chesterton.



Ian Chesterton (William Russell) in *Marco Polo*. Photo © BBC.

IAN CHESTERTON

27, red-brick University type, a teacher of applied science at Susan's school. A good physical specimen, a gymnast, dexterous with his hands and fortunate to possess the patience to deal with Doctor Who and his irrational moods. He occasionally clashes with the Doctor on decisions but for all the Doctor's superior scientific knowledge, is able to make intelligent enquiry and bring sound common sense to bear at moments of stress.

As things turned out, Rex Tucker decided to reject Webber's script. Although very much part of the 'old guard' himself, he realised that what his friend had written was too cerebral and constituted the sort of old-fashioned children's drama that Sydney Newman was anxious to get away from.

In the meantime, Tucker had been having his own ideas about casting. He had found a young Australian actress (whose name he no longer recalls) for the part of Susan and approached his friend Hugh David later to direct *Fury From The Deep* but at that time working as an actor) to play the central role of the Doctor; an offer which David declined. Other aspects of the production to which Tucker turned his attention included even the music, involving composer Tomtran Cary to write the signature tune and the incidents for the first story. Around April 1963, however, Tucker's stint on the embryonic series came to an end as he left to take a holiday abroad, bringing to a close a period which can be seen, in retrospect, as something of a 'take start' for *Doctor Who*.

Following the rejection of Barry Webber's script, Donald Wilson had asked another in-house writer, Australian Anthony Coburn, to try his hand at writing a suitable opening story, working from the existing format. At about the same time, Wilson had also appointed David Whitaker, again an established BBC staffer, to be the series' first script editor under the new production team regime.

FIRST DRAFTS

By the end of April 1963 Coburn had delivered his first draft scripts and he and Whitaker had begun to

discuss them. It was also at around this time that another key development occurred: the arrival of Verity Lambert as producer. Lambert had previously been Sydney Newman's production secretary on the *Armchair Theatre* plays he had produced for ABC TV and she was just the sort of sharp, young, forward-looking person he wanted in charge of *Doctor Who*. Like him, she was keen that it should be a radical departure from anything the BBC had done before, and she very quickly demonstrated this by negotiating all Rex Tucker's earlier decisions. Tucker himself was by no means disappointed about this – he wasn't keen on *Doctor Who* and wanted to move on to other things – but Donald Wilson still thought there should be someone senior and experienced working on the series as an advisor. Consequently, after Tucker's departure, Wilson persuaded Sydney Newman to agree to the appointment of an Associate Producer, namely Mervyn Pinfield.

The first episode of Anthony Coburn's four part opening story was partly based on Barry Webber's rejected draft but the other three, set in the stone age, were completely new. Whitaker requested a number of rewrites, basically to tone down the 'educational' content and make the story more exciting, but he was happy enough with what he had seen to ask Coburn also to produce a storyline for the second serial, intended to be a six-parter. He also readily accepted Coburn's suggestions that the Doctor's ship should be disguised as a police box and called TARDIS, and that Susan should be his grand-daughter rather than just a young travelling companion.

During May and June 1963, having rejected Rex Tucker's



The main irregular character was carefully considered before the series began. Ian, Susan and the Doctor in discussion in *The Keys of Marinus*. Photo © Raymond P. Cusick.

choices. Verity Lambert set about assembling her own regular cast for the series, eventually selecting the now-familiar team of William Hartnell, William Russell, Jacqueline Hill and Carole Ann Ford. David Whitaker, meanwhile, turned his mind to commissioning more scripts, and as a first step he prepared a full Writers' Guide to the series. This was drawn primarily from Barry Webster's original format but the character outlines were modified somewhat to reflect the changes Whitaker had agreed with Anthony Coburn.

The entire contents of the Writers' Guide are reported alongside this article and, as can be seen, it represents a fascinating 'snapshot' of the series mid-way between its original conception and its final televised form. It also shows that directors had now been assigned to

though, when the demise of the Script Department virtually forced Coburn to go freelance and Whitaker had formally to commission him to continue working on his scripts.

NO BUG-EYED MONSTERS

By this time, Whitaker had sent copies of the Writers' Guide to a number of other freelance writers (and writers' agents) - mainly friends or friends of friends - and storylines soon started arriving on his desk. The first new writer to be commissioned, in mid-July 1963, was Canadian John Lucarotti whose story, at that time titled *Dr Who and a Journey to Cadiz*, involved the Doctor and his friends meeting Marco Polo. Next, at the end of July, Terry Nation was commissioned to



Ian and Barbara find themselves captured in Marseilles during *The Reign of Terror*. Photo © Raymond F. Cook

the show, with the responsibility of handling the first story falling to Wynn Hussell. Rex Tucker, meanwhile, was scheduled to take on the second story (although, conceivably, he now denies having had any knowledge of this, maintaining that he would never have agreed to it).

Although the Writers' Guide contained short synopses of Anthony Coburn's two stories - now bearing the titles *Dr Who and the Tribe of Gam* and *Dr Who and the Robots* - work on these scripts was actually progressing far from smoothly. Even though Coburn had carried out the requested re-writes on *The Tribe of Gam*, Whitaker and Lambert remained unhappy with it. In the end, however, they decided to persevere, mainly because they didn't have time to commission a substitute. Another small hiccup occurred at the end of June 1963,

when a songwriter about a race of creatures called Daleks, based on a storyline he had submitted entitled *The Survivors*.

As August and September 1963 went by and further impressive storylines came in, David Whitaker began to assemble the package of stories that would make up the fifty-two week series. John Lucarotti and Terry Nation each had a second serial commissioned while Dennis Spooner, a good friend of Nation's, was asked to contribute a historical segment. Storylines by other writers were also under consideration. However, when, in mid-September, Anthony Coburn delivered his first drafts for *The Robots*, now retitled *The Mission of Lucan*, the production team were disheartened with them and decided to drop the story in favour of Terry Nation's Dalek serial (now expanded to seven



Barbara Wright (Jacqueline Hill) in trouble in *The Aztecs*. Photo © Barry Kenyon

BARBARA WRIGHT

23, attractive. A History teacher at the same school. Timid but capable of sudden courage. Although there is no question of a developing love story between her and Ian, her admiration for him results in undercurrents of antagonism between her and Susan.

The Ship

Doctor Who has a 'ship' which can travel through space, through time and through matter. It is a product of the year 5730 and cannot travel forward from that date (otherwise the Doctor and Sue could discover their own destinies) the authorities of the 50th Century desiring forward sight unlawful. This still enables Ian and Barbara (and the audience) to see into environments and existences far beyond the present day. The Ship, when first seen, has the outward appearance of a police box, but the inside reveals an extensive electronic contrivance and comfortable living quarters with occasional bro-a-broa acquired by the Doctor in his travels. Primarily, the machine has a years-

meter, which allows the traveller to select his stopping place. In the first story, however, the controls are damaged and the 'ship' becomes uncertain in performance, which explains why Ian and Barbara, once set upon their journey, are never able to return to their own time and place in their natural forms.

THE FIRST STORY of four episodes, written by Anthony Coburn begins the journey and takes the four travellers back in time to 100,000 B.C. to pre-paleolithic man and it is in this story that the 'ship' is slightly damaged and traveller afterwards is erratic in certain sections of its controls.

THE SECOND STORY of six episodes, written by Anthony Coburn takes the travellers to some time approximately near the 30th Century, forward to the world when it is inhabited only by robots, where humanity has died away. The robots themselves, used to a life of servitude, have invented a master robot capable of original thought but realising the dangers have rendered their invention regenerative, even though it means they must sink into total inertia. The travellers, unaware of this situation, bring the robots and then the new invention 'to life'... and face the dangers inherent in a pitiless computer.

Since this is primarily a series of stories concerning people rather than static effects, and the original characters and backgrounds have been prepared already, the writer will be asked to submit a story line from which he will be commissioned. This need not go into fractional detail - three or four pages of script ought to be sufficient to express the idea.

Technical advice is available master as what may or may not be achieved in the studio but every endeavour will be made to meet the requirements of your story. There is a certain film budget, not extensive but sufficient to cover most contingencies and the episodes will be attempted so that a 'stop and start' may be achieved if desired.

Writers may consult the story editor who will work out their plots and situations with them and arrange meetings with the Associate Producer who acts as the arbiter on technical and factual detail.

Characters and backgrounds prepared for the BBC by: Donald Wilson, C.E. Webber, Sydney Newman

Producer: Verity Lambert

Assoc. Producer: Mervyn Pinfield

Story Editor: David Whitaker

Directors: Wans. Russell, Rex Tucker

→ episodes and rebited *The Mutants*).

In the meantime, though, Coburn's other story, now given its final title of *100,000 B.C.*, was gradually progressing towards recording - despite the fact that the production team were working against a background of some hostility from others in the BBC who resented Sydney Newman's 'new breed' approach. Even Sydney Newman and Donald Wilson had their doubts when they were shown the scripts for *The Mutants*, feeling that the story constituted precisely the sort of 'bug-eyed monster' science fiction that they did not want to see in the screen. In the end, the only thing that saved this now-legendary story was that, as with *100,000 B.C.*, there simply wasn't time to commission a replacement. Another problem arose when it was realised that the sets for John Lucarotti's *Marco Polo* and Terry Nation's *The Keys of Marinus* could not be got ready in time, but this was solved by David Whitaker hastily writing a two part story himself, set entirely within the TARDIS (hence the *SpaceShip*, often referred to incorrectly as *The Edge of Destruction*).

Of course, despite all these problems, *Doctor Who* did go into production as planned and indeed on schedule. The first filming took place on 20th August 1963 with the shooting of the narrative title sequence designed by Bernard Lodge (based on the 'bow-wow-wow' effect earlier devised by Mervyn Pinfield). Subsequently the unique

theme music was written by composer Ron Grainer and realised by Delia Derbyshire and assistant Dick Mills at the Radiophonic Workshop. Thus, on Friday 13th September, there took place an 'experimental session' in the recording studio, the aim of which was simply to get the sets erected for a 'trial run', to iron out any technical problems which might occur on the unusually complex show.

Filming for the series' first episode took place at the BBC's Ealing Studios on 15th September 1963 and the episode itself was recorded in Studio D, Lyne Grove, just eight days later on Friday 27th September. The intention was that if this recording proved successful it would be transmitted as the series' opening episode on Saturday 16th November, if not, it would be re-recorded on Friday 18th October and transmission would begin on 23rd November. As things transpired, Sydney Newman and Donald Wilson requested a number of changes to dialogue and characterisation and a general tightening up of the direction after seeing the pilot, so events followed the latter of these two courses.

Despite the future surrounding President Kennedy's assassination the previous day, the first episode of *Doctor Who* was eventually broadcast only slightly later than scheduled, at sixteen minutes and twenty seconds after five o'clock on Saturday 23rd November 1963. A legend had begun.



BRIEF ENCOUNTERS

The Meeting

I live in France and often visit Paris where one of my favourite haunts is a small inn called *L'Auberge du Petit Roussin* on the *Bois de Vincennes*. There is nothing remarkable about the auberge: there must be hundreds almost identical to it around almost but not quite. For despite its expresso coffee-making and all the other accoutrements of our day and age the auberge has an atmosphere which I find unique. It reeks of history. Perhaps it is the oak beams or the old fireplace which gives me this feeling of timelessness, even though the mantlepiece is laden with pennants, trophies and photographs of a leading Parisian football club.

Anyway, about the middle of last October I popped in for a glass of Medoc: one of my favourite wines, and was just about to order it when a voice behind me said, "Ah, Lucienne, you'll take this one with me, I must." The voice was unmistakable and when I turned to face the Doctor he smiled at me.

"Remember all this?" he asked with a gesture at our surroundings. "Fifteen ninety something and those two young bloods Gaston de Whutsonaire and that other one, the Huguenot fellow." I remembered all too well. Gaston was the Huguenot, Simon David, the Catholic, but I knew better than to correct him. "So what'll it be?" he asked. "A bit Medoc," I stammered. "Dear Medoc," he said to the waiter as we sat at a table.

"What are you doing here?" I blurted.

"Visiting you," he replied. "But the time looks retired you ages ago." The waiter served our wine and the Doctor clinked my glass with his.

"Mustn't lose touch with old friends," he replied with a wink and sipped his wine. I took a big swig of mine.

"No, no. That is impossible." I pointed at his face and wagged my three-finger. "You are a signant of my

irregeneration."

As, no doubt, is the place we're sitting in now", the Doctor observed dryly, raising his glass to the light to study the colour of the wine. "Fifteen ninety seven was a terribly

good year as well. Marvellous bouquet."

"I wouldn't know. I wasn't around" I felt crushed.

"Stare," the Doctor shrugged and then asked brightly "Not thinking of going to Samarkand, are you?"

"No," I was bemused. "Should I be?"

"Well, I can always track out of you-know-where and come to where-you-are as long as we're both been there together. You can get the there you see. If you understand?"

"Let me work on it," I closed my eyes momentarily and when I reopened them the Doctor was gone. As was his glass. Obviously, for some strange reason I had temporarily frosted out. I called the waiter and asked for my bill.

"It was paid, monsieur," he replied, "by the little old man with the long grey hair who just left."

I am planning my trip to Samarkand.

John Laparotti



The Doctor Ordered

The Three Doctors share the first three incarnations of the time-traveler into a reluctant alliance. Photo © BBC



Gary Russell examines the *Doctor Who* legend, which is still producing new adventures today . . .

The Doctors' many comparisons have often reflected the decade in which they appeared. If Ben and Polly were indicative of the Swinging Sixties, so Sarah Jane became the new woman of the Seventies. If Tegan mirrored the tough young lady of the Eighties, so Ace became the streetwise, cocksure young girl of the Nineties.

But in many ways, each of the seven Doctors have also been a reflection of the fads and fashions of their day, although none so more than others. To explain this, let's go back to where it all began, when television drama started to be more challenging and also less pompous – the early Sixties.

The title of the series itself may

have seemed very ambiguous to the television viewers when they tuned in on November 23rd, 1963. If they well have sceptered a lot of potential viewers before it even started! Early Sixties television was proliferated by tv drama series about the medical profession, a few made by the BBC itself but the majority imported from America, such as the famous *Doctor Kildare*. Turning to the Radio Times, the viewing public could well be expected to mutter, "Oh no, not another medical show!"



The Colonus Tyrannus gives a deadly adversary for the First Doctor, played by Michael Gough. Photo © BBC

To combat that possibility *Doctor Who's* very first producer, Verity Lambert, took a very radical step, making sure her leading character was not a young, dashing hero. Instead, both she and her production team – comprising Script Editor David Whitaker, Associate Producer Mervyn Pinfield and the director of the first story, Waris Hussein – and the Head of BBC Drama Sydney Newman (who also created the cult show *The Avengers* for ABC Television) started looking for someone fit and agile enough to survive a demanding series, but mature enough not to appear a dashing hero.

A CROTCHETY OLD MAN

Actors such as Leslie French and Cyril Cusack were considered before Verity settled on William Hartnell, a character actor usually associated with tough, no-nonsense roles and certainly not known to children. Many people who worked on the show during Hartnell's three years comment that he was a somewhat grumpy, unpleasant and easily irritated but thoroughly professional man who, although only in his early sixties, frequently acted as if he were nearly ninety! Others will say that he was a kindly, charming statesman-like figure, definitely a leader of his team, but always welcoming to strangers.

His characterisation of the Doctor was, however, very distinct and rarely atypical. The First Doctor was a no-nonsense, prickly man, who rarely approved of his younger companions, took very little advice from others and also believed (or pretended to believe) he knew best. Although in his first appearances he came over as somewhat alarming and perhaps a little frightening, he relaxed as the stories progressed. However, he very rarely let the facade of complete indifference slip.

The Doctor could never be seen, least of all by himself, to be too content, too relaxed or too smug about anything. A lot of very sad things happened to him in the early days – his usual travelling companion Susan, his granddaughter, a virtually discovered love and left the comfort of the TARDIS. She was followed by the two school teachers Ian and Barbara who joined the Doctor in the first televised adventure, suddenly taking the opportunity to escape home to Earth.

All three departures seemed to make the Doctor a bit less selfish and arrogant but also far more vulnerable and perhaps a little bit older. Once Ian and Barbara had left, the Doctor found himself surrounded by a variety of much younger companions, some like Vicki or Dodo barely into their teens. Although the Doctor felt equally protective towards them, there was nevertheless still a need

for him to be obtuse and frequently opaque, belligerent or embarrassing them. Indeed the one time the Doctor truly allowed himself a fragment of self-pity, as he reflected on his apparently self-imposed exile and all the people he had known who had now left him, he did it in complete isolation, for fear of displaying any weakness.

When he was joined by Dodo (who wandered into the TARDIS on Wimbledon Common!) and reunited with Steven, whose hurt and bitter desertion had initiated the melancholy, the Doctor quickly had his pleasure at these events under his usual armour of one-upmanship and casual disinterest. However, there is no doubt that all of this displayed a totally understandable and decidedly likable old fuddy duddy. The viewers at least knew what was going on even if his companions did not!

THE COSMIC HOBO

If the Hartnell Doctor represented the authoritarian post-war early Sixties, the second Doctor, played by the much younger looking Patrick Troughton, was a complete antithesis of his predecessor in much the same way that the latter years of the Sixties were radically different to the early ones. Indeed, radicalism personified the second Doctor. If Hartnell was every bit the over-seer, then Troughton's Doctor was the



The master hob, Patrick Troughton. Photo © BBC

underling, the subversive. As Hartnell automatically took charge, so Troughton instinctively challenged any and all authority, showing it to be almost without exception flawed and ill-conceived. The Second Doctor was a literal little man against the big men, always in the middle of events, jumping up and down and telling those supposedly in charge that they were being inconsiderate and foolish.

Troughton's relationships with his travelling companions was also much more casual. He never instilled any kind of pecking order, merely a mutual respect and fondness. Although Ben and Polly remained with him for a short time, the majority of the Doctor's regeneration was spent surrounded by anachronistic companions, leaving contemporary companions behind and concentrating on people from the past or future. That way the emphasis for the audience shifted away from the companion and for the first time onto the Doctor, increasing our familiarity with him. This change didn't prevent engaging our sympathy for the companions when the Doctor had to expel him: an electric train worked to Jamie, a Scot from the eighteenth century, or to Zoe, an astrophysicist (and someone much braver than the audience) from the twenty-first century, just what a candle was!

The Second Doctor also seemed to have less purpose than his predecessor. The First Doctor battled with his errant TARDIS to return his companions to their relevant homes (at least to start with). This younger-looking incarnation, whilst equally out of control of the craft, preferred to simply drift from place to place, time to time, with no real purpose, and his companions seemed equally happy with the arrangement. Ben and Polly's return to Earth, on the day they originally left, was a total accident, and although her adventures with the Doctor alarmed her, Victoria settled down seventy-five years after her time quite happily, simply because her experiences with the Doctor taught her much about the late twentieth century.

The television production team of the time saw the Second Doctor as a sort of space tramp, the whimsical Cosmic Hobo, who could go anywhere, anytime and settle in quite easily, and breeze out just as easily. By using that idea, making the Doctor more of a casual explorer instead of traveling lecturer, it gave the programme a much needed lease of life and revived the enthusiasm of the viewers. However, after three years, the signs of disinterest were showing again and it was decided another boost was needed.

THE EXILED ADVENTURER

The Third Doctor's era nearly failed to materialise. Six years in a long time on television and few shows in the Sixties survived that long. The BBC were apparently keen to drop the programme and spend their money elsewhere, but luckily for us, nothing suitable reared its head and so a further, but much shorter series of *Doctor Who* was required.

Patrick Troughton and the actors portraying his companions had all been written out at the end of 1969 and a whole new approach was needed. The United Nations Intelligence Task Force - UNIT - had been established during the first Troughton season and was very successful, as indeed were stories set on contemporary Earth. Therefore a decision was made - the Third Doctor would be exiled to Earth and set up base with Brigadier Lethbridge-Stewart and the men and women of UNIT. Of course, this was a complete *soixante* for the Troughton Doctor who would have turned his nose up at officialdom. Even the impervious First Doctor was vaguely condemnatory of military might, so this Third Doctor had to be a character who could fit in with UNIT without necessarily accepting its military regime. Enter Jon Pertwee, a highly talented actor and entertainer, best known for comedy and determined to go against type and play *Doctor Who* totally straight. His Doctor, however, still mirrored the image of the Seventies - a time when the happy-go-lucky fun of the Sixties was going way to the eventual doldrums of the Eighties.

The Doctor Who of the mid-Seventies reflected the image of some of its Sixties rivals in many ways, such as *The Avengers* and *James Bond* - tongue-in-cheek drama where the establishment fought against outrageous villains and situations. Pertwee saw his character go through many stylistic changes, the first series saw a very serious, morose Doctor fighting menaces but with a determination to see all sides of the story. This was no doubt helped by his excellent assistant, a member of UNIT's science corps called Liz Shaw. However when Liz left, the Brigadier replaced her with a much younger, dainty blonde called Jo Grant. Jo stayed with the Doctor for the next three years, making their teaming one of the most successful of all time. The Doctor became much more a father figure to both her and the audience.

In addition to softening the Doctor's character, his battles against Earth (and indeed eventually unearthly) bureaucracy became more fierce and more tongue-in-



The Third Doctor spent much time and energy seeking loved his exile on Earth, assisted by the Tote Lords. Photo © BBC.

check. As well as alien of the week, there was frequently politicians of the week to battle! For his final season, after five years, the Third Doctor returned to the more science based character of his first series. Still as flamboyant, dashing and witty, the Doctor seemed to have matured a lot more, because less tolerant of would be world conquerors and quicker to want to punch the alien on the nose rather than discuss philosophy with it.

A BOHEMIAN AIR

When the Fourth Doctor appeared, all the traits of the previous persona vanished almost overnight. Gone was the father figure, gone was the lightweight anti-establishment sentiment. In its place the audience found a darker, more brooding and obviously alien figure. Tom Baker used his considerable stage and presence to great effect during the first three of his seven years of portraying the Doctor. He was still against authority, but now far more anarchistic, like an over zealous student, striding purposefully around, making puns and quips whilst his brain worked overtime to solve all and every problem thrown at it.

The search for an actor to replace the phenomenally successful Jon Pertwee was a long and arduous one for the producers. They needed someone who would affordably step into Pertwee's shoes and be immediately acceptable and at the same time give the programme a huge boost into yet another direction.

The first thing that had to be done was to sever ties as painlessly as possible with the familiar, cosy world of UNIT. Ironically, in attempting to do this, the producers – unsure when the scripts were being written as to the age and physical ability of a new Doctor – gave the time traveller a secondary

companion, Harry Sullivan, a member of UNIT, alongside Sarah Jane Smith, who had joined the Third Doctor in his final stories.

Tom Baker's eventual casting made the Harry character severely redundant and the butt of much college-style humour. He was written out after just one season, along with the Brigadier's character, so that by his second series, the Doctor was, for the old fleeting return, very much a traveller in space and time once again, cut off from his home and his people. Ironically, it was the return to his people's home that severed the last tie with contemporary Earth for many years when the Doctor rather unceremoniously dumped Sarah Jane on Earth because he couldn't take her to Gallifrey, his own planet.

The Tom Baker years of Doctor Who were by far the most popular ever, not just in the United Kingdom but in the United States where after previous abortive attempts to sell

the programme, Baker's mix of unashamed mystery and terribly British humour caught the Americans' imagination just as *The Avengers* had nearly ten years before. In Britain however, the Fourth Doctor's last few years saw a decline in the character's fortunes. Complaints about the content of the show meant the BBC felt it necessary to tone down the darker side of *Doctor Who*, replacing the mystery, suspense, horror and wit with a bizzare, sometimes slapstick, humour.

After a moderately successful experiment giving the Doctor a totally savage, instinctive companion, the BBC producers went the other way and gave the Fourth Doctor an intellectual equal, Romana, a Time Lord like himself. Romana, and the Doctor's mobile computer, K9 ceased to be the traditional folk for the Doctor to explain the plot to, because they usually knew what was going on at the same time, if not before the Doctor did. The left many viewers feeling they were peering in on a rather exclusive comedy programme aimed above their heads, rather than an action and adventure series they could participate in. As the programme entered the Eighties however, in the Fourth Doctor's final series, changes were made.

A FRESH FACE

The boom in fantasy films during the latter end of the seventies had an enormous impact on the programme. Flimsy 'cardboard' sets and rubber monsters had to give way to more sophisticated electronic effects. Likewise, to counter the technological age, the viewer had to be brought back into the prog-



The Bohemian Fourth Doctor, played by Tom Baker takes the series by storm. Sarah Jane Harry Sullivan (as Mester) is helpless. Photo © BBC

ramme, rather than watching from a distance. Comparisons were changed, the superstars of K9 and Romana dispatched and replaced by the children. Nyssa and Adric Loner, they were joined by the very Earthly, brash and argumentative Australian Tegan, always there to put a spanner in the works. If Nyssa or Adric asked the Doctor what was happening, Tegan would ask why it was happening and more importantly, why had the Doctor made it happen to them? To franchise this new, hopefully more 'user-friendly' approach, a Fifth Doctor was created.

Peter Davison was as different from Tom Baker as Baker had been from Jon Pertwee. The early Eighties were a time for optimism and adventure in Britain after the dreary Seventies. The new Doctor reflected that: young, dynamic and inquisitive, his innocent looks belying his methodical and quick brain. The Fifth Doctor became more of an older brother rather than father figure or eccentric uncle of earlier incarnations. Gone too was the claspnet wit, in his place a feckless charm designed to talk the Doctor out of trouble rather than bluff his way.

In many ways the Fifth Doctor was potentially doomed before he started - the unwise choice of an



Brash, arrogant but still popular with many fans - Colin Baker as the doomed Sixth Doctor in *Resurrection of Fama*. Photo ©BBC

established, family-recognisable actor like Peter Davison made it difficult to think of him as the Doctor. The youngsters of the Eighties were also expecting a Luke Skywalker (or Star Wars force) type of hero, something Doctor Who never has been, nor should it be. The BBC also made a huge mistake by taking the programme out of its Saturday night tea time schedule

and putting it on week nights, twice a week. They seem to have mistaken the high ratings due to Peter Davison for high ratings due to the programme's inherent popularity. When the Fifth Doctor used up the last reserves of his charm and innocence to save his new companion, Peri Brown, the BBC used up the last of the viewing populace's goodwill.

A younger man takes the helm - and companions. Peter Davison leads his crew in *The Visitation*. Photo ©BBC



A BOMBASTIC NATURE

The Sixth Doctor echoed the mid-Eighties far too well - dark, antagonistic and basically unlikable. This Doctor was again radically different from his earlier incarnations. Gone was the approachable unweariness, the ability to say that no matter how the Doctor was acting, the viewer knew that all would come right eventually, the Doctor knew what he was doing. Instead, the viewer met an erratic, almost schizoid personality, one remote laughing and joking, the next destroying an enemy with a savagery his previous selves would have expected from their foes.

Colin Baker struggled bravely against the character, injecting humour and charm wherever possible. He always attempted to show the surface that everything was all right really, and the Doctor they knew and loved was still there, hidden underneath the bravado, waiting for the cue to shine out. The cue never came because the BBC pulled the rug out from under Baker's feet, removing him and the Sixth Doctor overnight, never allowing the actor to portray the Doctor the way he wanted to. Seeing the programme's popularity fading, the BBC's controllers blamed the actor for the failure rather than themselves for their haggardly patchy scheduling.

A RETURN TO MYSTERY

Enter the Seventh and, to date, final television incarnation to be seen so far. If the Sixth Doctor equaled the dark days of the mid-Eighties, the Seventh Doctor pulled right away from any such comparisons. This incarnation really is the oft-quoted but rarely met claim of being a mixture of the other personas, possessing the authority of the First Doctor, the pebel of the Second and the flair for adventure and danger of the Third. He takes the alien mystery of the Fourth, the charms of the Fifth and the occasional darkness of the Sixth, among them is a highly enjoyable pot pourri.

Sylvester McCoy, like Jon Pertwee was most recognisable as a showman rather than a serious actor when he came to the role, but his anarchic wit and alternative humour background, along with his proven high level of acting proves beyond doubt that he is exactly right to



What next for the Doctor and Ace? The time travellers contemplate their fate in *Serious*. Photo © BBC

further the character of The Doctor.

Without doubt the latest Doctor is once again an enigma, testing that his adventures over the years have perhaps evolved him above the status of being just a renegade Time Lord. Indeed, he may have been playing both the viewer and his fellow Gallifreyans along as to who exactly he is - what his role in the

Universe might be and just how long he has been around. With the strong willed but vulnerable and enthusiastic Ace at his side the future for the Doctor, if not *Doctor Who* the programme, looks set to be very interesting and exciting. Let's hope that when the stories continue, we are all there to be able to enjoy them.

WHO IS THE DOCTOR?

A question asked for many years by many thousands of viewers worldwide! When he first appeared the Doctor was simply a traveller in time and space, cut off from his own world with his grand daughter, Susan. His ship, which is 'dimensionally transcendental' - bigger on the inside than the outside - was disguised as a British Police Box. It seems to be stuck in that form, its 'chaosletron circuits' inoperative.

For the followers of the Doctor's early adventures he was very much a mystery man and his regeneration at the end of his first encounter with the Cybermen came as a great surprise. Before his companions very eyes, the Doctor became a new man, with a different body, a different character but the same keen, exploring mind. It was not until the end of this Doctor's 'life' that the time traveller revealed his true nature - a renegade Time Lord.

The seemingly omnipotent Time Lords of the planet Gallifrey maintain a strict policy of non-interference in the lives of other races (the result of events in their early history), only observing the millions of events taking place at every

point in the time-space continuum. The Doctor tired of this life and stole his ship, a TARDIS, setting out to explore the universe himself.

Eventually, the Time Lords caught up with him when he was forced to call on their help to send thousands of Earth soldiers back to their home world at the end of the War Games, a hideous bid for universal power concocted by an alien race. The Doctor was exiled to Earth, his knowledge of time travel blocked, his TARDIS immobilised, his feartact changed.

Eventually he was reprieved and during his wanderings and further regenerations we learnt more about the Time Lord race and the Doctor's past. In addition, followers of the Doctor encountered other renegade Time Lords, such as Morbius and, of course, the villainous Master who has often appeared to cause trouble.

During his Seventh regeneration, the Doctor seems to have recalled more of his past than he previously cared to admit - a darker past, in which the Doctor may have been one of those alongside the creator of Gallifreyan time technology, Rassilon, when that power was first realised. As the Doctor continues to struggle against evil and injustice, his



Return to mystery? Sylvester McCoy takes centre stage as the Seventh Doctor. Photo © BBC

actual identity has once again become more of a mystery. Who is this wanderer in the fourth dimension? The answer to that question has yet to be revealed. . .

BRIEF ENCOUNTERS



Future Imperfect

The TARDIS took only seconds to reform, slotting its rusty dimensions through each other until its familiar interior solidified around the travellers.

"Oh, my word!" exclaimed the Doctor, rummaging through his multitude of pockets. "Oh, no! What have I done with it?"

From a cupboard, he hurriedly extracted a battered metal headset, and pulled it over his tousled mop of brown hair.

"Wait there! I shan't be long," he said to James and Zoe. They stood mouths gaping, as he sat cross-legged on the floor with every appearance of going nowhere at all.

He closed his eyes and stared into the well of imagination that opened before his perching thoughts. A dark void where the last ideas stolen by the Master of the Land of Fiction, fumbled and escaped. He glimpsed Lancelot and Rapunzel, once again the Minotaur reared above him, but even he, the Doctor, was no more than an idea in this nowhere.

He slouched but found no sign of the thing he had lost.

At last, as his hopes began to fade, he imagined a figure rising like a

shade before him. The face was familiar. He recognised the trim and pagodaed hair of the fellow traveller immediately.

"My dear Gallifrey!" he cried. "And I thought I'd missed the long talk we were to have."

The gentleman smiled. "My only concern is, that I do justice to my master's arguments and expression."

"An well, that might be a little difficult. You see, your master no longer exists."

Gallifrey shook his head. "But how can this be?"

"Let's just say we had a slight literary disagreement."

The Doctor would have thrown his arms wide, had his thoughts had arms. "And now you're free to go!"

This seemed to cheer the traveller and he asked "To gratify that insatiable desire to see the world in every period of antiquity placed before me? How like you, Doctor."

"Yes," laughed the Doctor, but he felt a momentary twinge of guilt. "There is one thing though. I don't suppose you've seen my recorder, have you? About so long." Again in frustration, he

had no way of measuring it.

Gallifrey gave the strangerest look. "I had learned in my youth to play a trifle upon the spine," he said. "But you Doctor, what else do you play?"

Lost thoughts scattered mockingly around them in the void. Imagination played terrible tricks. "Dear Swth never waste that," said the Doctor coldly.

"Indeed?" said the gentleman.

"No." The Doctor stared at the familiar face. "But I know you from somewhere."

"Perhaps."

The uneasiness he felt was growing steadily. "Oh, yes. I mean, no? I mean, you're not Gallifrey at all?"

That face. Long ago, he had seen it, presiding over hearings at the Colonial Intervention Agency.

"My master," he exclaimed. "Goodbye!" And he tried to wake up.

"No, Doctor! You are required."

"You're from the Time Lords?" His stomach churned. "I'm nothing to do with you any more?" "Doctor!"

"No! I won't stay! I won't be locked up by you and your boring, bureaucratic... intrusions!"

"That time is long in your future. And long in our past."

"I know you. Your name's Geth, or Geth, or something. Why don't you stay out of my business?"

"Doctor, whatever our respective pasts and futures, the Time Lords need you now. No one else can be spared."

"Need me? With all your high and mighty powers? Oh, no? This is a trap..."

A vision came upon the Doctor. Energy from a once blazing star descended into a pit of darkness. His home world, epitome of everything solid and strong and all-powerful, crumbled and retired on the brink of destruction.

And they were pleading for his help?

"Oh dear. You are in a pickle, aren't you?" he said. "And just supposing I do help..."

"Then you go free, Doctor eventually."

"Eventually?" he shouted. "What does that mean?"

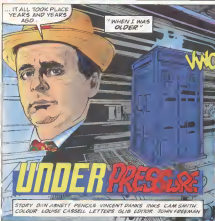
But he found himself already returned to the TARDIS, and it was strangely changed.

A tall white-haired figure indelicately overdrawn in red, stared at him across his time rotor. A young lady in blue was holding his missing recorder.

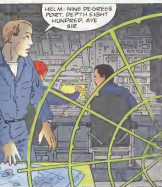
"Thank you very much," said the Doctor, resigned to his fate. "I was looking for that."

Mark Pritchard

















COMMUNICATIONS,
TRY RAISING THE
TUTLAND
AGAIN

ARE YOU REALLY
OUR SCIENTIFIC
ADVISOR,
DOCTOR?

LOOKS
LIKE IT...



... AND ARE YOU REALLY
FIRST OFFICER HARDY?
WHEN DO I MEET EN
SIGN BLANK, ADMIRAL
NELSON AND CHIEF
PETTY OFFICER LONG
JOHN SILVER?



TUTLAND TUTLAND... THIS IS HMS TEMPEST BE-
LOW YOU AT NINE HUNDRED METRES. COME IN
PLEASE, TUTLAND. WE HAVE A COERSED
SITUATION. I SAY AGAIN.

SKKING... LAND
THIS IS TUTLAND,
COME IN TEMPEST,
OVER

SUP?
SWP?



THIS IS TEMPEST SOMETHING HIT US,
TUTLAND AFT DAMAGE AND SEVERAL
CREW HURT, INCLUDING THE CAPTAIN.
WHERE WERE YOU, OVER?

BAD WEATHER UP HERE,
TEMPEST RADIO INOP FOR
A WHILE THERE. REPEAT
YOUR SITUATION. WE'RE
PATCHING THROUGH THE
SCIENTIFIC
ADVISOR, OVER.



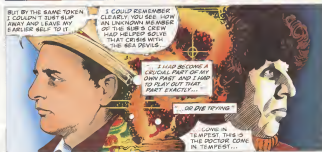
TEMPEST THIS IS THE
DOCTOR SPEAKING.
DO YOU KNOW WHAT
HIT YOU OVER?

DOCTOR?

OH DEAR
OH DEAR ME...



...THIS REALLY DOES
MAKE EVERYTHING
SEATTLE MORE
DIFFICULT THAN
I IMAGINED



BRIEF ENCOUNTERS



Time on a Vine

The last one took her down and she hit the ground, hard. She managed to make it back up onto her knees, but that was about as far as it went; she stayed there full-crouched and with her head lowered, certain that they would be coming at her again in a matter of seconds. As she waited for the attack she could feel the strange gritty dust under her fingers like grains of black rubber, resembling no other soil that she'd ever seen. Her long hair was matted with blood after the repeated attacks of the past three days, and it hung around her face like a curtain.

They could have her now. She had no strength left, no will to go on.

They'd come out of the sky whenever she'd tried to cover the distance from the rocks to the desert pool; they looked like birds but they stalked like raptors and were completely without mercy. They seemed to have only one purpose, and that was to cut her off from the only source of water for miles around.

She waited for the attack.

But the attack never came.

Instead, a hand gripped her arm. Three days ago, when all of this had begun, an unexpected touch would almost certainly have startled her. She'd have whooped, shrieked, maybe even jumped. But now she just stared down at it, dully. A man's

hand. A pale coat sleeve.

"Try to stand," a voice suggested. She looked up into his face. A young man's face. Straw-blond hair, pleasant features, a smile that reassured and aroused trust and which seemed to say *It's all right, I understand. Nothing as it that could ever inspire unease.*

"Can you get up?" he said. "If not, I can carry you."

She looked toward the pool. After three days of dehydration she doubted whether she could speak, let alone explain herself; her throat was too dry even to swallow and her lips felt as if they would crack like old slate.

She rose. And like a drenched thing, her body tried to take another step toward the water that had been so close and yet so unreachably far so long. Whatever this place was, it seemed to have no night. Her expensive wristwatch kept the time and changed the date, but both concepts appeared to be meaningless in these new surroundings. The only relief from the pitiless sun had been the shade of the rocks, shade that had been so welcome at first, but which had slowly become her prison.

"No!" he said quickly, and swung her away. He did it with ease. She seemed to have no weight. She took one staggering step with his support, and then she flinched in anticipation of what always happened next.

After a moment, she squinted up at the sky. They were circling their still.

But they weren't coming down.

"It isn't water," he said. "I know it's hard to believe, but it's an illusion. They won't harm you as long as you don't try to approach it. They weren't protecting the pool. They were protecting you."

He was leading her now, one staggering step after another, toward the ridge line. And, exactly as he'd said, no attack seemed to be coming.

Her voice was a whisper, "Is it poisoned?"

"Something worse than poison," he said.

She almost fell, but he righted her. They were descending now. About a hundred yards down slope of them stood an absurd blue box. Absurd, because it didn't belong here; it was a police box, the kind that they'd abandoned back in the days when the police had acquired more up-to-date technology and which contained a kind of old-world familiarity in these hostile surroundings.

"You'll need more than just water," he said. "You're low on body salts and electrolytes. I'd have reached you sooner if I could, but this place isn't easy to get to. I had to take the best window available."

"I don't understand," she said.

"I know. Don't worry."

She wanted to tell him. About this nightmare. That was what she'd called it, at first, when she'd stepped through the door into what was supposed to be a high-powered client meeting on the fifteenth floor of the agency building. She'd been pitched-up, she'd been ready, but as she'd stepped through the door it had been to find herself faced, not with the conference room and the usual half-dozen suits, but with this.

"There's a lot to explain," he said, as he raised his other hand and sent ahead some kind of signal that caused the door of the police bus to open in silence, she could see that he'd brought along her portfolio, and she wondered why it had seemed laughably irrelevant under this new set of circumstances, and after the first twelve hours of the nightmare she'd abandoned it by the rocks.

He said, "You were pulled from your timeline and abandoned here. Deliberately. The intention was that you should never be found. You were about to set out a very persuasive business plan to a group of executives who aren't aware that the entire future of their company depends on how they react to your advice. There's a discovery waiting two hundred years down the line that'll help to change the course of a major intertemporal war, and without you there's no chance that it will ever be made."

He was guiding her into the box. And instead of darkness and confinement ahead of her, she saw light and space.

"Can you..."

"Take you back? That's the idea. But some things are already beginning to run out of control. There's a lot to be done before you can pick up again where you left off, and I'm going to need your help."

She looked at him then, seeking reassurance in the midst of what sounded like madness. A friendly smile. A young man's face.

But not a young man's eyes at all.

She stood at the door, and reached for the handle. She was thirty seconds late.

No-one would ever know. Nobody could even begin to imagine some of the things that she'd seen and done in more than a year and a half of what could only be called, under the circumstances, subjective time.

And it hurt.

It wasn't because of the danger. Cut off as she'd been from her life and any sense of her own future, her fears and her notions of safety had undergone a significant change. Nothing would ever scare her in quite the same way again, even though she was back almost exactly at the point where she'd started -

some clothes, hair as close as she could get it, her portfolio showing only the faintest mark from where she'd used it to jam the trash-can the advancing Warboy when the Big One had been coming down.

But on the inside, so much was different.

There had been a moment. Just one. When she'd thought that it might be possible to go on forever, when she'd dared to think that the past to which she'd longed to return might actually have less of a hold on her than the future which could be ahead.

And then he'd told her of the others.

Terri, Tegan, Leria, Zoe, Romana, Nyssa, Victoria... she could barely remember a fraction of the names that he'd mentioned, although it was clear to her that he had very precise memories of every one of them. And

she'd realised that she'd have to face what each of them, in turn, must have faced.

That forever is a relative term. And that for some, forever is over much sooner than for others.

And in that, she believed that she'd sensed the heart of the sadness that she'd always perceived in him. There was no flower in the garden that would not wither and die in his hands within moments of being picked. He would never have any choice. He could only move on.

Such a young man's face.

But not a young man's eyes at all.

She got a good grip on her portfolio. She got an even better grip on herself.

And then she opened the door and stepped forward into the conference room.

John Lysaker



The Complete Guide to DOCTOR WHO?

USHERED BY TIM QUINN
and DICKY HOWETT

AWARDS: Biggest Complete idiot - EDWIN RUSSETT, head of the BBC ARCHIVES and BOILER ROOM 1983-1975



COSTUMES: Although the early programmes weren't LIVE, the costumes certainly were!



SCRIPTS: Due to mix-up at the BBC script coral, 'THE GUNFIGHTERS' story, originally meant for an edition of 'CRACKERJACK', became a Doctor Who Production.



BOOKS: How to write the TARGET Way...



MUSIC: M.C. CYBER and the CYBERAPS...



COMICS: Early regenerations caused problems for TVCOMIC artists...



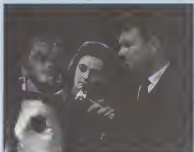
FANS: The most asked question of a TIME LORD...



TOYS: THE ANTI-DIALEX NEUTRALISER - How many children were lost due to the anti-neutralising effect of these weapons?



The Complete Guide



Twenty-eight years after it began, *Doctor Who* has seen nearly two hundred television adventures and innumerable spin-off stories in books, comic strip and audio form. Included in the list below are pertinent production details, ratings per episode and information on the story if a major character or monster is introduced or a new technique is used in the filming.

Legend: The title of the story is listed first, followed by alternative titles in brackets where there's some dispute. This applies mainly to the early Hartnell stories, which had individual episode titles until the story *The Savages* (Story AU) which we do not have space to list. The Production Code (eg. AA) precedes the story title. The number of episodes in the story follows the first transmission details.

Symbols: Tx first transmission date for the story as BBC1 in England. R Average rating (in millions, based on the total viewers for each episode – first transmission figures only) **W** Writer **Dr** Director **Dgr** Designer **Symbols** ● Novelisation available from W. H. Allen. ○ Novelisation unavailable. ◆ BBC Video available in Britain. ◊ Videounavailable. ▲ Completion BBC Archive. △ Incompletion format for United Kingdom transmission. For further details, see separate table. Where Producers and Script Editors change, these have been listed above the first story where the change occurs.

The First Doctor (1963-1966)

Played by William Hartnell

Season One

Producer: Verity Lambert
Assess in Production: Mervyn Pinfield
Story Editor: David Whitaker
Doctor Who created by: Sydney Newman and Donald Wilson (uncredited)

AAR UNWEARILY CHILD

190,000 per episode of the time of filming
Tx 23/11/63 – 14/12/63 Four Episodes ◆ ◆ ◆
R 5.5 million **W** Anthony Coburn (and C. E. Webster, uncredited) **Dr** Wang Huggins
Dgr Peter Baskin (Ep 1, An Unearthly Child) and Barry Newbery

Two schoolteachers, Ian Chesterton (William Russell) and Barbara Wright (Jacqueline Hill), accidentally discover the TARDIS in a junkyard at 78 Totten Lane, London. Together with the Doctor (William Hartnell) and his grand-daughter Susan (Carole Ann Ford), they are thrown back in time and encounter a stone-age tribe that has lost the secret of making fire.

II THE CALLERS

(The Mutants on the Sunworld)
Tx 21/12/63 – 1/2/64 Seven ◆ ◆ ◆
R 9.0 **W** Terry Nation **Dr** Christopher Barry (Eps 1, 3, 4, 5), Richard Martin (Eps 3, 5, 7), **Dgr** Raymond P. Cusick (Eps 1-5, 7), Jeremy Davies (Ep 6)
First appearance of the Daleks, who seemed to be killed off on their planet of origin Skaro, leaving the 'flesh descendants' that

story was adapted to become *Doctor Who and the Daleks*, an American film starring Peter Cushing as Doctor Who
C THE DEED OF CONSTRUCTION
(Inside the Spacehopper Beyond the Sun)
Tx 8/2/64 – 15/2/64 Two ◆ ◆ ◆
R 10.2 **W** David Whitaker **Dr** Richard Martin (Ep 1), Frank Cox (Ep 2) **Dgr** Raymond P. Cusick

★ *Doctor Who* made its earliest appearance on BBC Television on 18th November 1963 at 5.47pm in a promotional trailer for *An Unearthly Child* which featured the same identification sequence from the episode.

III MARCO POLO

Tx 22/2/64 – 4/3/64 Seven ◆ ○ △
R 5.5 **W** John Lucarotti **Dr** Wang Huggins (1-3, 5-7) and Jane Crockett (Ep 4) **Dgr** Barry Newbery
E THE KEYS OF MARINUS
Tx 11/4/64 – 29/5/64 Six ◆ ○ ◆
R 9.1 **W** Terry Nation **Dr** Jane Crockett **Dgr** Raymond P. Cusick
F THE AZTECS
Tx 29/5/64 – 12/6/64 Four ◆ ○ ◆
R 7.5 **W** John Lucarotti **Dr** John Crockett **Dgr** Barry Newbery



IV THE DALEKINETS

Tx 20/6/64 – 18/8/64 Six ◆ ○ ◆
R 6.9 **W** Peter P. Newman **Dr** Mervyn Pinfield (Eps 1-4), Frank Cox (Eps 5, 6) **Dgr** Raymond P. Cusick
V THE WAGON OF TRIPPOUR
Tx 24/8/64 – 12/9/64 Six ◆ ○ ○
R 6.7 **W** Dennis Spooner **Dr** Harris Hinch (Timothy Carter, Ep 4, uncredited) **Dgr** Rodrick Lang

★ The Daleks first appeared – in part – at the very end of *The Daleks: The Deed Done*. The episode *The Deed Done* was the first to be transmitted off a 35mm telecine as opposed to videotape.



Season Two

1 PLANET OF QUANTS

To 31/10/64 – 14/11/64 Three ● ○ ▲
 R 8 3 Ws (as in Series 1) Dr Marryle Pinfield
 (Eps 1–3), Douglas Camfield (Ep 3) Dgr
 Raymond P. Cusick
 3 THE GREAT INVASION OF EARTH
 To 21/11/64 – 26/12/64 Six ● ● ▲
 R 11 3 Ws Terry Nation (as Richard Martin)
 Dgr Spencer Chapman
 Susan Jameson as the Doctor defeats the
 Daleks who have invaded Earth, intent on
 turning it into a giant spaceship by removing
 its magnetic core. Filmed as Daleks
 Invade Earth 2158aa with Peter Cushing as
 Doctor Who

Story Editor: Dennis Spooner

- ★ The first novelization based on the series was *Doctor Who in an Exciting Adventure With the Daleks* by David Whitaker and published by Frederick Muller in November 1964. The first paperback edition came from Arnold the following October.



2 THE MESSENGER

To 2/1/65 – 2/1/65 Two ● ● ○ ▲
 R 12 3 Ws David Whitaker (as Christopher
 Barry) Dgr Raymond P. Cusick
 Vicki (Maxine O'Driscoll) joins the TARDIS
 crew, rescued from the planet Sibir. She is a
 child of the Twentieth Century.

- ★ The Rescue: Desperate Measures was the episode which first took the series into that week's television Top 10 in terms of ratings. The previous episode, The Powerful Enemy, featured the first pseudonym to hide a plot revelation: Sydney Wilson who was really Ray Barrett.

3 THE ROMANES

To 16/1/65 – 6/2/65 Four ● ● ○ ▲
 R 11 3 Ws Dennis Spooner (as Christopher
 Barry) Dgr Raymond P. Cusick

(As Associate Producer from here on)



The Doctor's 'Mentor' Plan compulsion Sam Kaplan is killed at his climax, a victim of the Time Destructor. (Photo © Barry Newbery)

4 THE WIS PLANET

To 13/2/65 – 20/2/65 Six ● ● ● ▲
 R 12 3 Ws (as in Series 1) Dr Richard Martin
 Dgr John Wood
 5 THE CRUSADE
 To 27/2/65 – 17/4/65 Four ● ○ ○ ▲
 R 9 4 Ws David Whitaker (as Douglas
 Camfield) Dgr Barry Newbery

- ★ Dr Who and the Daleks was the first film based on the show to be made by Auro for Regal Films. Starring Peter Cushing as Doctor Who, it was released on 25th June 1965 and made its BBC1 debut on 1st July 1972. For the public, it was the first chance to see an adventure in full colour.

- ★ The first Doctor Who Annual from World Distributors appeared in the Autumn of 1966, featuring adventures with Zarbi, Voord and Sessierflee.

6 THE SPACE MUSEUM

To 24/4/65 – 15/5/65 Four ● ● ○ ▲
 R 9 2 (incomplete figures, none for Ep. 2,
 The Dimensions of Time) Ws Glen Johns (as
 Marryle Pinfield) Dgr Spencer Chapman



7 THE CHASE

To 22/4/65 – 26/4/65 Six ● ● ○ ▲
 R 9 4 Ws Terry Nation (as Richard Martin) Dgr
 Raymond P. Cusick and John Wood
 Ian and Barbara leave and return to 1965 in a
 Dalek time machine. Steven Taylor (Peter
 Plummer), a space pilot, makes his first
 appearance

Story Editor: Donald Tosh

8 THE FURIE MCGILLER

To 30/4/65 – 24/5/65 Four ● ● ○ ▲
 R 9 4 Ws Dennis Spooner (as Douglas
 Camfield) Dgr Barry Newbery
 Steven Jones

Season Three

1 SALARY

To 11/6/65 – 21/6/65 Four ● ● ○ ▲
 R 9 4 Ws Williams (as in Series 2) Dr Derek Martinus
 Dgr Richard Hunt

2A AND 2B TO THE DARKNESS

(Dark Gateway)
 To 11/6/65 – See Episode ● ● ○ ▲
 R 8 3 Ws Terry Nation (as Derek Martinus)
 Dgr Richard Hunt, Raymond P. Cusick
 The only episode to date not have featured
 the Doctor or TARDIS crew, a unique trailer
 (as far) for the twelve-episode story to
 follow

Producer: John Wiles

3 THE MYTH MAJORS

To 19/1/65 – 5/11/65 Four ● ● ○ ▲
 R 8 3 Ws Donald Cotton (as Michael Leeson-
 Smith) Dgr John Wood
 Vicki leaves. Katherine (Adrienne Hill) joins



V THE DALEKS' MASTER PLAN

To 13/1/68 - 20/1/68 Twelve ●●○△
 R12 4 Wrt Terry Nation (Eps 1-4, 7) and
 Dennis Spooner from an idea by Terry
 Nation (Eps 5, 8-12) Dgr Raymond Cusick
 (Eps 1, 2, 5-7, 11), Barry Newbery (Eps 3,
 4, 6, 8, 10, 12)

Incensed or killed, Sara Kingdom (Lian
 Marsh) joins the TARDIS crew but is killed
 as the Time Destructor navigates the planet
 Kamelion, unravelling the Daleks' conquest
 plans for the universe

Script Editor: Gerry Davis
 (As indicated from Eps 4 of *The Mezzanine* of
 21 *Barthesian's* *Disc. Mail of Science*)

W THE MASSacre OF ST BARTHOLOMEW'S EVE

To 5/3/66 - 26/3/66 Four ●●○△
 R16 4 Wrt John Lugsford (Eps 1-3) and
 Donald Tosh (Eps 4) Dgr Paddy Russell Dgr
 Michael Young
 Goals (Jackie Lane) from contemporary
 Earth



X PRELARE

To 5/3/66 - 26/3/66 Four ●●○△
 R16 5 Wrt Paul Eddison and Lesley South Dgr
 Michael Mason Dgr Barry Newbery

Producer: James Lloyd



Y THE CELESTIAL TOYMAKER

To 2/4/66 - 23/4/66 Four ●●○△
 R18 3 Wrt Brian Hayles Dgr Bill Sefton Dgr
 John Wood
 2 THE SUNFIREWORKS
 To 26/4/66 - 21/5/66 Four ●●○△
 R18 2 Wrt Donald Cotton Dgr Rex Tucker Dgr
 Barry Newbery

AA THE SAVAGES

To 26/5/66 - 16/6/66 Four ●●○△
 R14 3 Wrt Ian Stuart Blackie Dgr Christopher
 Barry Dgr Stuart Wilson
 Steven leaves to become leader of a united
 race of past creatures - the Daleks - and the
 primitive Savages



BB THE WAR MACHINES

To 26/5/66 - 16/7/66 Four ●●○△
 R15 2 Wrt Ian Stuart Blackie from an idea by
 Kit Pedler Dgr Michael Ferguson Dgr
 Raymond London
 Dale leaders, Ben Jackson (Michael Crane)
 and Polly (Annette Kelle) join, both from
 contemporary Earth

★ The first 'week-end' of Doctor Who
 came in a sketch from BBC's
Crackerjack in January 1964 where
 the Doctor, played by the late Peter
 Glass, landed in his TARDIS (a
 pillar box) to face a Dalek.

★ The first time a TV personality
 appeared in the show as himself
 was newscaster Kenneth Kendall in
 Episode 4 of *The War Machines*.

Season Four

CC THE SAVINGS LERS

To 10/6/66 - 1/12/66 Four ●●○△
 R14 3 Wrt Brian Hayles Dgr Julia Smith Dgr
 Richard Hunt



DD THE TENTH PLANET

To 8/10/66 - 28/10/66 Four ●●○△
 R15 2 Wrt Kit Pedler (Eps 1, 2) and Kit Pedler
 and Gerry Davis (Eps 3, 4) Dgr Derek
 Martinus Dgr Peter Redford
 First appearance of the Cybermen. The
 Doctor regenerates



Photo © Graham Poulton, Science

The Second Doctor (1966-1969)

Played by Patrick Troughton

EE THE POWER OF THE DALEKS

To 5/1/66 - 10/1/66 Six ●●○△
 R17 8 Wrt David Whitaker Dgr Christopher
 Barry Dgr Derek Dodd
 The regenerated Doctor proves his mettle as
 the space colony Vulcan is threatened
 FF THE HIGH JAMBOREE
 To 13/1/66 - 27/1/67 Four ●●○△
 R17 5 Wrt Elwyn Jones and Gerry Davis Dgr
 Hugh David Dgr Geoffrey Kirkland



Jamel McDermott (Fruer Hines) joins, an
 eighteenth-century Scottish Highlander. The
 half-purely historical story until Black Orchid

GG THE UNDISCOVERED COUNTRY

To 14/1/67 - 4/2/67 Four ●●○△
 R17 5 Wrt Geoffrey Orme Dgr Julia Smith Dgr
 Jack Robinson

HH THE MOORWASIT

To 11/2/67 - 4/3/67 Four ●●○△
 R18 3 Wrt Kit Pedler Dgr Morris Barry Dgr
 Colin Shaw

II THE MAGMA TERROR

To 11/3/67 - 14/3/67 Four ●●○△
 R18 2 Wrt Ian Stuart Blackie Dgr John Davies
 Dgr Kenneth Shap

Appears in Prologue: Peter Bryant

★ Fury from the Deep Episode 1 was
 the first time that the Doctor's week-
 end story was featured.

★ The first time a transmission
 breakdown ever fell on an episode was
 during the repeat of *The Evil of the
 Daleks* Episode 3, which was the
 first story repeated in its entirety.

→ IN THE FACELESS ONES

To 2/4/87 - 12/5/87 Six ★●●△
R.T. 4 Mr David Ellis and Malcolm Hulke Or
Gerry Mill Bgr Geoffrey Kirkland
Ben and Polly leave, arriving back on Earth
on exactly the same day as they left

No Associate Producer from here
Story Editors: Gerry Davis (Eps 1-3) and
Peter Bryant (Eps 2-4)



11 THE FIVE OF DREAMS

To 28/5/87 - 1/6/87 Seven ○●●△
R.S. 4 Mr David Whitaker Or Derek Martinus
Bgr Chris Thompson
Victoria (Michelle) (Gabrielle Telling) joins
the TARDIS crew after her father is killed as
Slans, the 'Galeils', come planet, is plunged
into darkness



Season Five

Producer: Peter Bryant
Story Editor: Victor Pemberton

WIN THE TOWN OF THE CYBERMEN

To 2/6/87 - 23/6/87 Four Episodes ★●●△
R.S. 5 Mr Will Pledger and Gerry Davis Or
Morris Barry Bgr Martin Johnson
The Cybermen are introduced for the first
time, small robotic slaves of the Cybermen

Producer: James Lloyd
Story Editor: Peter Bryant



WIN THE UNDISCOVERED COUNTRY

To 28/6/87 - 4/7/87 Six ★●●△
R.S. 5 Mr Maryn Haslam and Henry
Lincoln Or Gerald Baker Bgr Malcolm
Middleton
First Great Intelligence story. First
appearance of the Yeti

DO THE ICE WARRIORS

To 1/7/87 - 16/12/87 Six ★●●△
R.T. 3 Mr Brian Hayles Or Derek Martinus
Bgr Jeremy Davies
First appearance of the Ice Warriors,
soldiers from the planet Mars



★ The first story to have a specially
produced trailer (i.e. one featuring
material not in the episode) was
The Ice Warriors.

FF THE FURY OF THE WOLVES

To 23/1/87 - 27/1/88 Six ★●●△
R.T. 4 Mr David Whitaker Or Barry Letts Bgr
Christopher Pennel
Troughton in a double role as both the
Doctor and the evil Salamander

Producer: Peter Bryant
Story Editor: Gerald Clarke

DO THE MIND OF FEAR

To 3/5/88 - 9/5/88 Six ★●●△
R.T. 5 Mr Maryn Haslam and Henry
Lincoln Or Douglas Camfield Bgr David
Myerscough-Jones
The Valiant and Nicholas Courtney
debuts as Colonel Alister Gordon
Leithbridge-Stewart
REBURY FROM THE DEEP
To 16/5/88 - 20/6/88 Six ★●●△
R.T. 3 Mr Victor Pemberton Or Hugh David
Bgr Peter Kirkland
Plotline developed by the Harbri family



SS THE WHEEL IN SPACE

To 22/4/88 - 15/5/88 Six ★●●△
R.T. 2 Mr David Whitaker (from a story by Will
Pledger) Or Tynan Or Wren Cole Bgr Derek
Godd
Victoria is left behind on Earth but Zoe
Herriot (Wendy Padbury) joins, an
intelligent girl with a photographic memory,
so the Doctor lights his distant wanderer quest
from the Cybermen

Season Six

Script Editor: Derrick Sherwin

TT THE DOBRYNTOVS

To 10/5/88 - 7/6/88 Five ★●●△
R.S. 2 Mr Norman Ashby (Morris
Halsman and Henry (Lincoln) Or Morris
Barry Bgr Barry Newbury
OO THE ARMS ARMS
To 14/6/88 - 12/10/88 Five ★●●△
R.S. 5 Mr Peter Lang (Eps 2-5), Derrick
Sherwin (Ep 1, uncredited) Or David
Maloney Bgr Euan Hoare

Script Editor: Terence Dicks

VN THE INVASION

To 21/1/88 - 21/12/88 Eight ★●●△
R.S. 5 Mr Derrick Sherwin, from a story by
Will Pledger Or Douglas Camfield Bgr Richard
Hunt
The United Nations Intelligence Task Force
(UNIT), led by Brigadier Alistair Gordon
Leithbridge-Stewart, helps the Doctor deal
with the Cybermen once more
First appearance of Benton (John
Cavies)

NW THE ARCTONS

To 23/1/88 - 18/1/89 Four ★●●△
R.S. 5 Mr Robert Holmes Or David Maloney
Bgr Raymond London
SE THE SEEDS OF DEATH
To 25/1/88 - 1/5/89 Six ★●●△
R.T. 3 Mr Brian Hayles Or Michael Ferguson
Bgr Paul Allen

Script Editor: Derrick Sherwin

TY THE SPACE PRATES

To 5/3/88 - 12/4/88 Six Episodes
R.S. 5 Mr Robert Holmes Or Michael Hart
Bgr Ian Watson

Producer: Derrick Sherwin
Script Editor: Terence Dicks



ZZ THE WAR GAMES

To 19/4/88 - 21/5/88 Ten ★●●△
R.S. 5 Mr Malcolm Hulke Terence Dicks Or
David Maloney Bgr Robert Cheesley
Despite defeating the War Chief, the Doctor
is unable to send captured Earth troops back
to their own shore and planet so his own
When he calls his people for help, the time
traveller is forced to surrender to trial for
interfering in the lives of other races. Found
guilty, he is exiled to Earth and his
appearance changed once more. His
companions, Jamie and Zoe, are sent back
to their own shore, their memories wiped of
all but their first adventure with the strange
Time Lord

★ The War Games was the first story
where the Time Lords, the Doctor's
own race, were referred to by name.



The Third Doctor (1970-1974)

Played by: Jon Pertwee

Colour: Starter's point. **Notes:** For Jon Pertwee's period, *Missing Episodes* refers to those stories not currently held in a complete 625V1 colour copy format; the type needed for Beta SP Dubs, which can be transmitted are listed. (Speeches from *Space* is the only story which was filmed and is held as a 16mm colour print). Black and white 16mm film recordings of episodes, made from the original 625V1s are broadcastable and are held for most episodes missing in the 625V1 colour format. **Missing Episodes sought** are listed elsewhere in this Year Book! From story 4A (*Robot*) onwards, all stories are held in a format suitable for UK transmission.

Season Seven

Producer: Derrick Sherwin
Script Editor: Terrance Dicks

AAA SPEARHEAD FROM SPACE

Tx 21/1/70 - 24/1/70 Four ●●●▲

R 0 2 Wt Robert Holmes Dr Derek Martinus Dgr Paul Allen
The Doctor arrives on Earth and the Autons make their first appearance, directed by the main plot Masters. Liz Shaw (Caroline John) becomes the Doctor's assistant, a research scientist from Cambridge University. The Doctor agrees to work for UNIT as their scientific advisor until he can repair his TARDIS.

Producer: Barry Letts

BBB DOCTOR WHO AND THE SILENTS

Tx 21/1/70 - 14/3/70 Seven ●●●●▲

R 7 7 Wt Malcolm Hulke Dr Timothy Corbett Dgr Barry Newbery
First appearance of the Silents (Skeggs): intelligent reptiles who ruled the Earth somewhere during the dinosaur age. The creatures went into hibernation millions of years ago and now seek to reclaim the planet from the upstart ape - Man.

CCC THE AMBASSADORS OF DEATH

Tx 21/3/70 - 2/5/70 Seven ●●●●▲

R 7 3 Wt David Whitaker (Uncredited script amendments by Malcolm Hulke) Dr Michael Ferguson Dgr David Myerscough-Jones
DDD WERDNO
Tx 2/5/70 - 26/5/70 Seven ●●●●▲ (40 1" Conversion)
R 5 5 Wt Don Houghton Dr Douglas Camfield (and various uncredited stories, Barry Letts, Douglas Camfield) Dgr Jeremy Davis

Season Eight



EEE TERROR OF THE ASTONDS

Tx 21/1/71 - 23/1/71 Four ●●●●▲

R 7 3 Wt Robert Holmes Dr Barry Letts Dgr Ian Watson
Despite their non-interference policy, the Time Lords warn the Doctor of the arrival of the evil regenerate Time Lord, the Master (played by Roger Delgado), on Earth (Josephine Grant (Patsy Manning) becomes the Doctor's assistant after Liz Shaw has returned to her accelerated career). First appearance of Captain Mike Yates (Nicholas Frankis).
FFF THE MIND OF EVIL
Tx 28/1/71 - 6/3/71 Six ●●●●▲
R 8 8 Wt Don Houghton Dr Timothy Corbett Dgr Raymond London
GGG THE SLAVERS OF ADOX
Tx 13/3/71 - 24/3/71 Four ●●●●▲ (Beta SP Conversion dub)

R 7 4 Wt Bob Baker and Dave Martin Dr Michael Ferguson Dgr Kenneth Sharp
HHH GOLDWYN IN SPACE
Tx 15/4/71 - 15/5/71 Six ●●●●▲ (Beta SP Conversion dub)
R 1 5 Wt Malcolm Hulke Dr Michael Bristol Dgr Tim Glemof
The Time Lords operate the Doctor's TARDIS by remote control, in order to resolve a plot by the Master to steal a doctorday machine on a remote planet.
JJJ THE GAMMINGS
Tx 22/5/71 - 18/6/71 Five ●●●●▲
R 4 3 Wt Guy Liddard (Robert Sloman and Barry Letts) Dr Christopher Barry Dgr Roger Ford
The Master is captured by UNIT.

Season Nine



KKK DAY OF THE DALEKS

Tx 1/1/72 - 22/1/72 Four ●●●●▲

R 9 9 Wt Louis Martin Dr Paul Bernard Dgr David Myerscough-Jones



LLL THE CURSE OF PELLAGON

Tx 26/1/72 - 19/3/72 Four ●●●●▲ (50% Conversion)

R 9 4 Wt Brian Hapley Dr Lemmy Mayne Dgr Gloria Stanen
First Pelagian story, first appearance of Alpha Centauri and Aggor.
MMM THE SEA DEVILS
Tx 26/2/72 - 14/3/72 Six ●●●●▲ (Beta SP Dub, 1-5 Conversion, 6 off 625)
R 8 3 Wt Malcolm Hulke Dr Michael Bristol Dgr Tony Smeaton
First appearance of the Sea Devils, a race of water-breathing creatures (Skeggs). The Master escapes confinement.

★ Doctor Who and the Silents was the first serial to use colour videotape, and also Colour Separation Overlay (CSO) which first appeared in Episode 4. Besides, the Doctor's car, made its debut in Episode 1.

★ The first paperback books from Target were issued in May 1973, these being reprints of the Starch Frederick Muller titles.



Season Eleven

OUR TIME HARRISON

Ts 15/10/73 - 31/1/74 Four ●●●▲
R 8.2 Mr Robert Holmes Dr Ann Bownley
Dgr Keith Chawtham
The Bonifacio debut and Sarah Jane Smith
(Elizabeth Sladen) joins the Doctor



★ The Time Warrior Part Two was the first occasion on which the Doctor's home planet was named as Gallifrey. Part One also saw the debut of the diamond logo used on the series for many years, and the first still-ice title sequence.

WWW INVASION OF THE SANDS

First episode titled invasion
Ts 12/1/74 - 16/2/74 Six ●●●▲
R 9.5 Mr Malcolm Hulke Dr Paddy Russell
Dgr Richard Morris
ESS DEATH TO THE GALLIES
Ts 23/2/74 - 16/3/74 Four ●●●▲ (Video,
Ep 4 Continued)
R 9.4 Mr Terry Nation Dr Michael Banton
Dgr Colin Green

THE MONSTER OF PELAGUS

Ts 23/3/74 - 27/4/74 Six ●●●▲
R 7.7 Mr Brian Hayles Dr Lennie Mayne
Dgr Gloria Clayton
The Doctor returns to Peladon fifty years
after his first visit and becomes embroiled
in an Ice Warrior plot



THE PLANET OF THE SPIDERS

Ts 4/5/74 - 8/6/74 Six ●●●▲
R 9.0 Mr Robert Sloman Dr Barry Letts
Dgr Rachael Sathien
The spiders of Mirebelia Three track down
the blue crystal (see The Green Death) and
the Doctor's body is irreparably damaged
in his final confrontation with the Great
One. His regeneration takes place, helped
along by a projection (Chogy) of the Time
Lord K'Anjo - the Doctor's past mentor
(K'Anjo subsequently regenerates into
Chogy)

THE MUTANTS

Ts 14/7/73 - 10/8/73 Six ●●●▲ (Beta SP
Conversion club)
R 7.5 Mr Bob Baker and Dave Martin Dr
Christopher Barry Dgr Jeremy Bear
SSS THE TIME MACHINES
Ts 20/8/73 - 24/9/73 Six ●●●▲ (Beta SP
Conversion club)
R 7.4 Mr Robert Sloman Dr Paul Bernard
Dgr Tim Gavan

Season Ten



THE THREE DOCTORS

Ts 30/1/72 - 29/1/73 Four ●●●▲
R 10.3 Mr Bob Baker and Dave Martin Dr
Lennie Mayne Dgr Roger Liminton
First appearance of Omega, a Time Lord
stealer engineer who mutated in the
original experiments that gave Gallifrey
power over time and space. Plunged into an
anti-matter universe his seeds revivings on
the Time Lord race and the first three
Doctors are united in a bid to stop his
plans

THE CARNIVAL OF MONSTERS

Ts 7/1/73 - 17/2/73 Four ●●●▲
R 8.2 Mr Robert Holmes Dr Barry Letts
Dgr Roger Liminton
With a new dematerialisation circuit in his
possession and the knowledge of the time
travel restored, the Doctor once again
starts to travel in time and space,
accompanied by Jo Grant. Their first
adventure lands them in a menagerie,
threatened by the powerful Shoggoths



THE FRONTIER IN SPACE

Ts 24/2/73 - 31/3/73 Six ●●●▲
R 8.0 Mr Malcolm Hulke Dr Paul Bernard
(also David Maloney, last scene) Dgr
Cynthia Kluge
The Master returns, attempting to engineer
a war between the Earth and Draconian
empires in the Twenty-Sixth Century. He is
aided by the Gigons and a surprising
ally

THE PLANET OF THE GALLIES

Ts 7/4/73 - 12/5/73 Six ●●●▲
R 8.7 Mr Terry Nation Dr David Maloney
Dgr John Harst
First appearance of the Thals since The
Daleks in 1963

THE GREEN DEATH

Ts 19/5/73 - 23/6/73 Six ●●●▲
R 7.7 Mr Robert Sloman Dr Michael Banton
Dgr John Burrows
The Doctor finds and takes a blue crystal
from Mirebelia Three. Jo leaves



In the early Seventies, many television programmes were junked and certain Doctor Who stories were lost. Some stories only exist in part and some of Jan Pertwee's adventures, the first to be transmitted in colour, were also victims of this selective junking, with only black and white or United States format copies currently held in the BBC Archive. Colour copies that could be broadcast in Britain or released on video are still being sought. All the episodes Doctor Who fans are searching for are listed below.

For reasons of space, we have not listed separate episode titles for Hartnell stories. The BBC Archive holds certain Pertwee stories in a variety of formats, such as S2S line, black and white film recordings etc. of which some could be broadcast in the UK in black and white. A word of explanation: The United States (for example) uses a different transmission system to Britain (S2S lines, not S2S) which means copies held by the BBC previously transmitted there cannot be broadcast in Britain. However they can be converted to S2S line copies, an operation already in progress (and used for the video release of *Death in the Daleks*).

Copies of stories now held as complete 'Beta SP dubs', have been listed in the main guide, these are suitable for UK transmission and are colour.

All stories from 44 onwards exist in a UK broadcastable format.

WILLIAM HARTNELL Season One: *Mono Polo*, all seven episodes; *The Reign of Terror*, 4, 5; Season Two: *The Crusade*, 1, 2, 4; Season Three: *Galaxy 4*, all four episodes; *Mission in the Unknown*, *The Myth Makers*, all four episodes; *The Daleks: Master Plan*, 1, 2, 3, 4, 5, 7, 8, 9, 11, 12; *The Massacre of St Bartholomew's Eve*, all four episodes; *The Celestial Toy-maker*, 1, 2, 3; *The Squeezers*, all four episodes. Season Four: *The Struggles*, all four episodes and *The First Planet*, 4.

PATRICK TRICHOUD Season Four: *The Power of the Daleks*, all six episodes; *The Highlanders*, all four episodes; *The Underwater Menace*, 1, 2, 4; *The Mindbenders*, 1, 2; *The Moon Men*, all four episodes; *The Faceless Ones*, 2, 4, 5, 8; *The Evil of the Daleks*, 1, 3, 4, 5, 6, 7; Season Five: *The Tomb of the Cybermen*, all four episodes; *The Abominable Snowmen*, 1, 3, 4, 5, 6; *The Ice Warriors*, 2, 3; *The Enemy of the World* 1, 2, 4, 5, 6; *The Web of Fear*, 2, 3, 4, 5, 6; *Pyramids of the Sky*, all six episodes; *The Wheel in Space*, 1, 2, 4, 5. Season Six: *The Invasion*, 1, 4; *The Space Pirates*, 1, 2, 4, 5, 8.

JON PERTWEE (B2SV colour recordings in light), Season Seven: *Doctor Who and the Silurians*, all seven episodes; *The Ambassadors of Death*, 2 - 7; *Inferno* all seven episodes. Season Eight: *Terror of the Autons*, all four episodes; *The Mind of Evil*, all six episodes; *The Claws of Axos*, 2, 3; *Colony in Space*, all six episodes; *The Galleons*, 1, 2, 3, 5. Season Nine: *The Curse of Peladon*, all four episodes; *The Sea Devils*, 1, 2, 3; *The Mutants*, 1, 2; *The Time Monster*, 1-5. Season Ten: *Planet of the Daleks*, 3. Season Eleven: *Invasion of the Dinosaurs* 1. *Death in the Daleks*, 1.

Missing episodes are being recovered all the time, through the painstaking work of the BBC Archive and dedicated members of the general public. Anyone who may have information about such material should contact: The Archive Selection, BBC Archives, c/o BBC Television Centre, Wood Lane London W12.

The Fourth Doctor (1974-1981)

Played by Tom Baker

All stories from Baker exist in the BBC archive in a format suitable for UK transmission.



Season Twelve

Script Editor: Robert Holmes

44.00007

To 25/12/74 - 15/1/75 Four ● ● ●

R 10 2 W1 Terrance Dicks @ Christopher Barry @gr (at Powell & Mary Sullivan (not Master) appears. Doctor is promoted from Sergeant to Warrent Officer.

★ Robert, the debut for Tom Baker, was also the first serial to be made completely on colour videotape with the location work handled by an Outside Broadcast team and not a film crew. A new title sequence appeared, now featuring the Doctor and the TARDIS.

Producer: Philip Mitchell

46 THE ART IN SPACE

To 25/1/75 - 15/2/75 Four ● ● ●

R 11 1 W1 Robert Holmes @ Rodney Bennett @gr Roger Murray-Leach

48 THE SONTARAN EXPERIMENT

To 22/2/75 - 12/3/75 Two ● ● ●

R 10 7 W1 Bob Baker and Dave Martin @ Rodney Bennett @gr Roger Murray-Leach. Recorded totally on OB.



48 GENESIS OF THE DALEKS

To 5/3/75 - 12/4/75 Six ● ● ●

R 9 3 W1 Terry Nation @ David Maloney @gr David Spode.

First appearance of Davros, creator of the Daleks. The Time Lords persuade the Doctor to attempt to prevent the creation of the Daleks or after their genetic structure is fully evolved as less aggressive creatures.

48 REVENGE OF THE CYBERMEN

To 19/4/75 - 10/5/75 Four ● ● ●

R 9 0 W1 Gerry Davis @ Michael E. Grant @gr Roger Murray-Leach.

Season Thirteen

40 THE RETURN OF THE CYCLOPS

To 30/5/75 - 30/5/75 Four ●●●

R 7.5 Mr Robert Banks Stewart Dr Douglas Garfield Dgr Nigel Curzon

Last regular appearance of the Brigadier

41 PLANET OF FEAR

To 27/6/75 - 18/10/75 Four ●●●

R 9.5 Mr Louis Marks Dr David Maloney Dgr Roger Murray-Leach

42 PYRAMIDS OF MARS

To 25/10/75 - 15/11/75 Four ●●●

R 10.7 Mr Stephen Harris, (Linda Grotter and Robert Holmes) Dr Paddy Russell Dgr Christine Russell

43 THE ANDROID INVASION

To 23/11/75 - 13/12/75 Four ●●●

R 11.7 Mr Terry Nation Dr Barry Letts Dgr Philip Lindley

Last appearance of Benton and Harry

44 THE BRAIN OF MORPHUS

To 3/1/76 - 24/1/76 Four ●●●

R 9.8 Mr Robin Blund (Therese Dicks) Dr Christopher Barry Dgr Barry Newbery
First and only appearance of the Slitheen of Kani, who share their *Slitheen* of Life - an immortality drug - with the Time Lords



45 THE SEEDS OF DOOM

To 31/1/76 - 6/2/76 Six ●●●

R 10.9 Mr Robert Banks Stewart Dr Douglas Garfield Dgr Roger Murray-Leach and Jeremy Bear (Parts One and Two Only)
Last regular UNIT story

Season Fourteen

46 THE MASQUE OF MANIACUS

To 4/9/76 - 25/9/76 Four ●●●

R 9.5 Mr Louis Marks Dr Rodney Bennett Dgr Barry Newbery

47 THE HAND OF FEAR

To 27/10/76 - 23/10/76 Four ●●●

R 7.9 Mr Bob Baker and Dave Martin Dr Linnam Mayne Dgr Christine Russell
Sarah leaves, the Doctor unable to take her to Gallifrey

★ Doctor Who appeared on radio for the first time on 4th October 1978, when Tom Baker and Elisabeth Sladen played the Doctor and Sarah in an episode of *Explorers' Earth* called *The Time Machine*.

48 THE DEADLY ASSASSIN

To 28/10/78 - 20/11/78 Four ●●●

R 12.2 Mr Robert Holmes Dr David Maloney Dgr Roger Murray-Leach

The Doctor is pitted against the Master (Peter Peart) on the 'Time Lords' own planet, as his arch nemesis seeks to obtain a new cycle of regeneration. The Master is defeated but escapes. First appearance of Borusa - the Doctor's 'teacher' at Academy

49 THE FACE OF EVIL

To 1/1/77 - 22/1/77 Four ●●●

R 11.2 Mr Chris Boucher Dr Pennant Roberts Dgr Austin Ruddy
Leela (Louise Jameson) of the *Seventeen* joins the Doctor



48 THE HOUNDS OF DEATH

To 29/1/77 - 19/2/77 Four ●●●

R 12.7 Mr Chris Boucher Dr Michael E. Brian Dgr Kenneth Sharp

49 THE TALONS OF WEND-CHANG

To 29/2/77 - 24/3/77 Six ●●●

R 10.4 Mr Robert Holmes Dr David Maloney Dgr Roger Murray-Leach

Season Fifteen

Professor Jackson Williams

49 MORRIS OF FANG-AR-DOCK

To 3/5/77 - 24/5/77 Four ●●●

R 8.4 Mr Terence Dicks Dr Paddy Russell Dgr Paul Allen

47 THE UNDISCOVERED COUNTRY

To 1/6/77 - 22/6/77 Four ●●●

R 7.9 Mr Bob Baker and Dave Martin Dr Derrick Boaden Dgr Barry Newbery
K9 Mark II (also, voiced by John Leeson)

48 IMAGE OF THE FENRIS

To 28/6/77 - 19/7/77 Four ●●●

R 7.8 Mr Chris Boucher Dr George Spenton-Foster Dgr Anna Ridley



49 THE SLIM SHADERS

To 26/1/77 - 17/1/77 Four ●●●

R 8.8 Mr Robert Holmes Dr Pennant Roberts Dgr Tony Snodden

Songst Editor: Anthony Bevil

47 GARDEN WORLD

To 7/1/78 - 28/1/78 Four ●●●

R 9.6 Mr Bob Baker and Dave Martin Dr Norman Stewart Dgr Dick Colts
The Doctor explains the Myrnan tragedy that prompted the Time Lords non-interference policy, when Gallifreyan intervention on the

planet Myrnan led to that civilization's self-destruction. The Myrnan crew indicate they had many thousands of regenerations in order to complete their quest for the PTE

42 THE INVASION OF TIME

To 4/2/78 - 1/3/78 Six ●●●

R 10.5 Mr David Agnew (Graham Williams and Anthony Read) Dr Gerald Blake Dgr Barbara Seaward

The Scantians, employing the Martians to assist them, invade Gallifrey. Leela leaves along with K9 Mark I and K9 Mark II is unveiled.

Season Sixteen

(The Key to Time Season)

54 THE ARKS OPERATION

To 2/9/78 - 23/9/78 Four ●●●

R 8.1 Mr Robert Holmes Dr George Spenton-Foster Dgr Ken Lusham



The Doctor is called upon to collect the six segments of the Key to Time by the White Guardian. The key will be used to restore the cosmic balance. The Doctor and K9 Mark II are joined by the Time Lady, Romana (Valene Kane), better known as Romana

54 THE PRINCE PLANET

To 30/5/78 - 21/6/78 Four ●●●

R 8.3 Mr Douglas Adams Dr Pennant Roberts Dgr Jan Paddy

55 THE STONES OF BLOOD

To 28/10/78 - 19/11/78 Four ●●●

R 8.0 Mr David Fisher Dr Gerald Blake Dgr John Wood

55 THE ANARCHISTS OF FEAR

To 25/11/78 - 16/12/78 Four ●●●

R 9.1 Mr David Fisher Dr Michael Hayes Dgr Valene Kane

55 THE POWER OF KROLL

To 23/12/78 - 13/1/79 Four ●●●

R 9.4 Mr Robert Holmes Dr Norman Stewart Dgr Don Giles

56 THE ARMAEGON DW FACTOR

To 20/1/79 - 26/2/79 Six ●●●

R 8.5 Mr Bob Baker and Dave Martin Dr Michael Hayes Dgr Richard McManus-Smith

Part One: 500th Episode. First appearance of the Black Guardian (played by Valene Kane), aided by the Shadow. His arrival, in order to shake the Black Guardian when he again scatters the Key to Time across the cosmos, the Doctor (as a Wanderman) to the TARDIS console so neither he (nor the Black Guardian) can predict where it will land next.

Season Seventeen

Script Editor: Douglas Adams

EX CUSTODY OF THE ALLIES

To 18/79 – 25/79 Four ★●

R 12.3 W Tony Britton Dr Ken Grieve Dgr Ken Lusham

Adams decides to regenerate (now played by John Ward). The Movellans are introduced, robotic enemies of the Daleks. Gervais re-appears.



SH CITY OF DEATH

To 26/8/79 – 26/10/79 Four ★●

R 14.5 W David Agnew (Douglas Adams and Graham Williams), from an idea by David Fisher Dr Michael Hayes Dgr Richard McLaren-Smith

★ The first story to contain overseas filming was *City of Death* which had material shot on location in Paris, France.

SO THE CREATING FROM THE PIT

To 27/10/79 – 17/11/79 Four ★●

R 10.3 W David Fisher Dr Christopher Barry

Dgr Valere Warminster

KS now voiced by David Sheardy.

SE NIGHTMARE OF EDEN

To 24/11/79 – 14/12/79 Four ★●

R 9.3 W Bob Baker Dr Alan Secombe (and Graham Williams) Dgr Roger Ginn

SL THE BURNING OF AUTUMN

To 22/12/79 – 12/1/79 Four ★●

R 9.3 W Anthony Read Dr Kenny McBain Dgr Graeme Story

SM SNAKE

Unrecorded: All recorded material held in BBC Archive. Six ★●

W Douglas Adams Dr Penneft Roberts Dgr Victor Marschild

Parts used in *The Five Doctors*

Season Eighteen

Executive Producer: Barry Letts

Producer: John Wainman-Turner

Script Editor: Christopher W. Johnson

ON THE UNDISCOVERED

To 26/1/80 – 25/2/80 Four ★●

R 5.1 W David Fisher Dr Lovett Blackood Dgr Tom Tardley-Jones

John Leeson returns to voice KS

SO ANGELS

To 27/3/80 – 18/10/80 Four ★●

R 4.6 W Andrew McCulloch and John Flanagan Dr Terence Dudley Dgr Philip Lindley

SR FIVE DOCTORS

To 25/10/80 – 15/11/80 Four ★●

R 5.2 W Andrew Smith Dr Peter Grimwade Dgr Janet Rudden

Travelling through a Charged Vortex environment, the TARDIS is trapped in E-Space. Adric (Matthew Waterhouse) boards the ship.

SP STATE OF DECEIT

To 22/11/80 – 13/12/80 Four ★●

R 5.2 W Terrence Dicks Dr Peter Moffat Dgr Christine Russell

The last Great Vampyre is killed, the last of a race thought long destroyed during a war against the Time Lords led by Rassilon. The war was said to have been so long and so violent the Time Lords were shocked of violence forever.

SS HARRISBURG GAZE

To 24/1/81 – 24/1/81 Four ★●

To 7.5 W Steve Gallagher Dr Paul Joyce (and Graeme Harper) Dgr Graeme Story Rassilon and KS have to help the Thals in E-Space. The TARDIS returns to real space.



ST THE MASTER OF DECEIT

To 21/1/81 – 21/2/81 Four ★●

R 5.2 W Johnny Byrne Dr John Black Dgr Tony Barnough

The Master (Geoffrey Beevers) re-appears and takes over the body of Tamas to continue his life.

SW LADDER OF DOOM

To 28/2/81 – 21/3/81 Four ★●

R 6.7 W Christopher H. Bidmead Dr Peter Grimwade Dgr Malcolm Thornton

Seeking to re-configure the TARDIS to enable the starwheel circuits to work again, the Doctor is once again pitted against the Master (Anthony Ainley) and although debating the evil Time Lord, he is forced into regeneration, assisted by a projection of his new self, the Master's Mirror of Truth (Sarah Sutton) and his Acropolis Tegan Jovanka (Janet Fielding) join.

XS AND COMPANY

A GUY'S FIRST PAPER

XS Executive Producer

Producers: John Nathan-Turner

Script Editor: Eric Saward's first working role.

To 26/12/81 One fifty minute episode ★●

W Terrence Dudley Dr John Black Dgr Nigel Johns

Plot introduced for a proposed but unrealised spin-off series featuring Sarah Jane Smith (Elizabeth Sladen) with KS in VI (voiced by John Leeson), a present from the Doctor.



The Fifth Doctor (1982–1984)

Played by Peter Davison

Season Nineteen

Executive Producer: from here

Script Editor: Eric Saward

SZ CASTROVALON

To 4/1/82 – 12/1/82 Four ★●

R 9.9 W Christopher H. Bidmead Dr Ross

Cumming Dgr Janet Boddie

The new Doctor makes use of the TARDIS Zero Room to assist his regeneration, which is witnessed along with other parts of the TARDIS to avoid travelling into Event One. The Master is trapped in Castrovalon, a Black Transfer Compulsion created by Adric, when it was built.

★ *Castrovalon* was not only the first Peter Davison serial, but Part One was the first episode to feature a pre-credit sequence – coming before a new opening title. It was also the first time a first-moon episode on BBC1 had gone out on a day rather than a Saturday, starting a twice-weekly schedule.

Script Editor: Anthony Read

SM FOUR TO DOOMSDAY

To 18/1/82 – 26/1/82 Four ★●

R 9.9 W Terrence Dudley Dr John Black Dgr Tony Barnough

Script Editor: Eric Saward

ST KONGA

To 12/2/82 – 9/3/82 Four

R 9.9 W Christopher Bailey Dr Peter

Grimwade Dgr Malcolm Thornton

First appearance of the Wot.

Script Editor: Anthony Read

SR THE RESISTANCE

To 15/3/82 – 22/3/82 Four ★●

R 9.9 W Eric Saward Dr Peter Moffat Dgr Ken Stacey

The Doctor inadvertently starts the 1958 Great Fire of London when he destroys the alien Rictusfall leader. The Doctor's sonic screwdriver is destroyed.



→ **Script Editor:** Eric Seward

IN BLACK KNIGHT

To 1/3/82 – 2/3/82 Two ● ●
R10 3 Mr Terence Dudley Dr Holl James Dgr Tony Burrough

Script Editor: Anthony Read

IN EARTHSHOCK

To 8/3/82 – 16/3/82 Four ● ● ●
R10 3 Mr Eric Seward Dr Peter Ginnwode
Dgr Bernard Lloyd-Jones
Adric kills a Cybertron plot to destroy
twentieth-century Earth by re-creating a
space freighter through a time spiral. It
crashes on Earth sixty-five-million years in
the past, killing the Doctor's young
companion and causing the dinosaurs' extinction

Script Editor: Eric Seward

IN TIME-FLIGHT

To 22/3/82 – 30/3/82 Four ● ● ●
R10 3 Mr Peter Ginnwode Dr Ron Jones Dgr
Richard McManus-Grahn
The Doctor again defeats the Master but
Japan is left in twentieth-century Earth

Season Twenty

RE ARE OF INFINITY

To 2/1/83 – 12/1/83 Four ● ● ●
R12 Mr Jeremy Byrne Dr Ron Jones Dgr
Maylene Pratt
Super-robots and Omega-forms, defeated
by the Doctor using a matter converter

IN SHAKESPEARE

To 18/1/83 – 25/1/83 Four ● ● ●
R171 Mr Christopher Bailey Dr Fiona
Cumming Dgr Jon Sperry
Second Miss story



IN MANDRILL UNDOES

To 1/2/83 – 9/2/83 Four ● ● ●
R173 Mr Peter Ginnwode Dr Peter Moffatt
Dgr Stephen Scott

Earthquake (Mark Bonnar) joins, an agent of
the Black Guardian ordered to kill the
Doctor. Lethbridge-Stewart appears, now a
school teacher

IN EXAMINUS

To 16/2/83 – 23/2/83 Four ● ● ●
R171 Mr Steve Sealingham Dr Mary Pidgeon
Dgr Dick Cates
Myra leaves

IN ENTERTAINMENT

To 13/3/83 – 20/3/83 Four ● ● ●
R18 4 Mr Barbara Clegg Dr Fiona Cumming
Dgr Colin Green
The Black Guardian is defeated and
Earthquake is freed from his power
R17 THE ALIVE'S COMRADES
To 18/2/83 – 25/2/83 Two ● ● ●
R18 5 Mr Terence Dudley Dr Tony Virgo Dgr
Ron Leckham
Karnation (voiced by David Flood) joins
the Doctor's crew when the Master makes
another appearance, plotting to feed Earth
history and ensure the Magna Carta is not
upheld

IN THE FIVE DOCTORS

To 25/11/83 – (25/11/83, USA) One ● ● ●
(Twenty Minute Special)
R177 Mr Terence Dudley Dr Peter Moffatt
and John Nathan-Turner Dgr Malcolm
Thomson
The Doctors (the First Doctor played by
Richard Hurndell) are summoned to the
Death Zone on Gallifrey part of a plot
concocted by Lord President Borusa to
achieve immortality. A Dalek, the
Cyberman and the Master are among those
drawn into the Game of Rassilon before
Borusa is defeated – but not in a way he
expects

THE DOCTOR'S TOP TWENTY

The chart below records the Doctor's most popular stories in Britain, based on the average ratings the story achieved, recorded in millions. In brackets is listed the Doctor who starred

1	City of Death (Tom Baker)	14.50m
2	Pyramids of Mars – Edited Repeat (Tom Baker)	13.70m
3	Destiny of the Daleks (Tom Baker)	13.40m
4	The Robots of Death (Tom Baker)	12.72m
5	The Web Planet (William Hartnell)	12.50m
6	The Rescue (William Hartnell)	12.50m
7	The Deadly Assassin (Tom Baker)	12.18m
8	The Dalek Invasion of Earth (William Hartnell)	11.90m
9	The Android Invasion (Tom Baker)	11.68m
10	The Romans (William Hartnell)	11.62m
11	The Face of Evil (Tom Baker)	11.20m
12	The Ark in Space (Tom Baker)	11.10m
13	The Hand of Fear (Tom Baker)	10.95m
14	The Seeds of Doom (Tom Baker)	10.90m
15	The Brain of Morbius – Edited Repeat (Tom Baker)	10.90m
16	The Sorcerer's Apprentice (Tom Baker)	11.93m
17	The Gammons – Edited Repeat (Jon Pertwee)	10.53m
18	The Invasion of Time (Tom Baker)	10.52m
19	The Green Death – Edited Repeat (Jon Pertwee)	10.45m
20	The Talons of Weng-Chiang (Tom Baker)	10.35m

*An ITV strike increased viewing figures for most BBC programmes when these stories were first broadcast

First Doctor Peter Davison's highest placing in a chart of all Who stories is at Number 25 with his debut story *Gastrowalker* with Patrick Troughton's highest rated story being *The Moonbase*, a Cyberman story (joint equal at Number 64) position with William Hartnell's *The Celestial Toy-maker*. As viewing habits change (although audience appreciation of the programme remains generally high throughout the series' twenty-eight years) Colin Baker's highest placing is with *Attack of the Cybermen* at Number 72. The Seventh Doctor, his adventures pitted against *Corporation Street*, a long running and very popular soap opera, enters the chart at Number 134 with the twenty-fifth anniversary story, *Silver Nemesis*.

Source: BARD

Season Twenty-One

THE WARRIORS OF THE DEEP

Ts 5/1/84 - 12/1/84 Four ●●○

R T2 Mr Johnny Byrne Dr Penard Roberts
Dgr Tony Barrough

The Sea Devils and the Silurians unite in an
effort to provide two human power
blobs into nuclear war

IN THE AWAKENING

Ts 18/1/84 - 25/1/84 Two ●●○

R T2 Mr Eric Prince Dr Michael Owen
Mmrs Dgr Barry Newbery



IN PRODIGES

Ts 26/1/84 - 2/2/84 Four ●●○

R S 6 Mr Christopher H. (Bismarck) Dr Ron
James Dgr David Newburgh

RE-ANIMATING OF THE DALEKS

Ts 8/2/84 - 15/2/84 Two (Party-five and
city music episodes) ○●○

R T6 Mr Eric Seward Dr Matthew Robinson
Dgr John Anderson

Tegan leaves, displaced by the voice of
the Doctor's adventures. First appearance
of Lytton (played by Maurice Colbourne)



NO PLANET OF FEAR

Ts 22/2/84 - 2/3/84 Four ●●○

R T2 Mr Peter Grimwade Dr Peter
Gunning Dgr Malcolm Thomson
Enough leaves Pen (Paragallion) Brown
jane. Kamison is destroyed

IN THE CAVES OF JORDANIAN

Ts 6/3/84 - 13/3/84 Four ●●○

R T3 Mr Robert Holmes Dr Graeme Harper
Dgr John Hurst

Resisted by own Spectra on Andros
where the Doctor regenerates. Colin
Saker's first appearance

The Sixth Doctor (1984-1986)

Played by Colin Baker

66 THE FIVE DREAMS

Ts 22/3/84 - 30/3/84 Four ●●○

R T1 Mr Anthony Steven Dr Peter Moffatt
Dgr Valeria Wardley

Believing spiritually, the Doctor attacks
Pen and then decides to become a hermit

before he becomes entangled in a plot
concocted by the misguide Time Lord,
Amaral

Season Twenty-Two

(Episodes this season Party-five minutes
each)

BY ATTACK OF THE CYBERMEN

Ts 5/1/85 - 12/1/85 Two ●●○

R S 3 Mr Paula Moore Dr Matthew
Robinson Dgr Margaret Pratt

Last appearance of Lytton. The Doctor
attempts to repair the TARDIS' observation
circuit with his own results

ON VENGEANCE ON WAVES

Ts 19/1/85 - 26/1/85 Two

R T1 Mr Philip Martin Dr Ron Jones Dgr
Tony Sinden

First appearance of Sil (played by Noel
Stanton)

68 THE WARR OF THE RAIN

Ts 2/2/85 - 9/2/85 Two ●●○

R T 6 Mr Pip and Jane Baker Dr Sarah
Hellinga Dgr Paul Travers

First appearance of the Rani (played by Kate
O'Mara), a female misguide Time Lord

69 THE TWO DOCTORS

Ts 16/2/85 - 2/3/85 Three ●●○

R S 5 Mr Robert Holmes Dr Peter Moffatt
Dgr Tony Barrough

The Second and Sixth Doctors are
embodied in a plot by the Sarcosm to gain
the secrets of time travel technology. The
Sixth Doctor's TARDIS is under the
control of the Time Lords, for reasons
unexplained

BY TIME-ASH

Ts 9/3/85 - 16/3/85 Two ●●○

R T3 Mr Glen McCoy Dr Penard Roberts
Dgr Bob Cove

62 REVELATION OF THE DALEKS

Ts 23/3/85 - 30/3/85 Two ○●○

R T6 Mr Eric Seward Dr Sir James Hargre Dgr
Alan Spalding

Devon re-applies both is captured by the
Imperial Daleks as he tries to create a new
more aggressive race of Daleks



THE MISSING SEASON TWENTY-THREE

Several stories were commissioned for
Season Twenty-Three before the BBC
delayed production of Doctor Who for a
variety of reasons. In February 1986
Sci-fi was under consideration included the
return of the Autons and the Rani, with
submissions from Robert Holmes and
Christopher H. Bidmead in addition to
those now revealed as Target novels
featuring the Sixth Doctor and Peri, which
are

THE NIGHTMARE PLAN

Mr Graham Williams

The Doctor is allied against the Celestial
Toymaker since most against the backdrop
of a Bloodpool Fun Fair

THE ULTIMATE EVIL

Mr. Wally K. Daly
The TARDIS working perfectly, the Doctor
plans a holiday in Bangoria, a peaceful
country. His war concludes with that of an
unconscious virus death - the
Microscopic Dwarf Mammal

MISSION TO MARS

Mr Philip Martin

The Ice Warriors return alongside the
offences Sil in attempt to freeze an entire
world and wipe out most of its population



Season Twenty-Three

Here is the following four stories were all
broadcast on The Day of a Time Lord,
comprising 14 episodes

34 PARTS 1-4

(Book Title: The Mysterious Planet)

Ts 6/6/86 - 27/6/86 Four ●●○

R 4 Mr Robert Holmes Dr Nick Maletti
Dgr John Anderson

The Doctor is called to trial, prosecuted for
various alleged crimes by the mysterious
Majesty (played by Michael Jayston). First
appearance of the mercenary Glib (played
by Ray Gadd)

35 PARTS 5-8

(Book Title: Mindwarp)

Ts 4/10/86 - 25/10/86 Four ●●○

R 4 Mr Philip Martin Dr Ron Jones Dgr
Andrew Howe-Davis

Peri apparently dies (but it is revealed in JC
that she was a lie constructed by the
Majesty).

See Script Editor credited



36 PARTS 9-12

(Book Title: Empire of the Winkles)

Ts 1/11/86 - 22/11/86 Four ●●○

R S 1 Mr Pip and Jane Baker Dr Chris
Coughlin Dgr David Walker

Wol (Donna Langford) joins

Script Editor: Eric Saward (Part 13 only) ➔

TC PARTS 13-14

(Back 13 to The Atlantic Fox)

To 23/11/85 - 8/12/85 Two ●●○

R 3 3 Mr Robert Holmes (Part Thirteen) and Pip and Jane Baker (Part Fourteen) Dr Chris Cough Dr Michael Trevor Last adventure to feature Colin Baker as the Sixth Doctor to date. The TARDIS is revealed as an amalgamation of the Doctor's darker side, between his twelfth and final regeneration. The Doctor awakes the TARDIS's pilot, but the villain attempts to escape as the Keeper of the Matrix, with Sally in distress.



The Seventh Doctor (1987 - 7)

Played by Sylvester McCoy

Season Twenty-Four

Script Editor: Andrew Cartmel

TO FIVE AND THE RAIN

To 7/9/87 - 25/9/87 Four ●●○

R 4 4 Mr Pip and Jane Baker Dr Andrew Morgan Dr Geoff Powell The Seventh Doctor makes his first appearance. His latest regeneration is brought on by temporal surfing of his DARDIS, caused by the Rani, who is trying to create a Time Manipulator through the use of Strange Matter.

TO PARADISE TOWERS

To 5/10/87 - 26/10/87 Four ●●○

R 4 4 Mr Stephen Wyatt Dr Nicholas Martin Dr Martin Collins

TO CALZ AND THE HANDBERRY

To 2/11/87 - 16/11/87 Three ●●○

R 5 3 Mr Malcolm Kohrt Dr Chris Cough Dr John Asbridge



★ **Remembrance of the Devils Part One** was the first episode to be transmitted with a Vicars stereo soundtrack.

TO DANGEROUS

To 23/10/87 - 7/12/87 Three ●●○

R 5 1 Mr Ian Snagg Dr Chris Cough Dr John Asbridge Mel leaves. Ace (Sophie Aldred) joins as the evil Karamis deflected by the passage of Time itself on Iceworld.

Season Twenty-Five

TO REMEMBRANCE OF THE DEVILS

To 5/10/88 - 20/10/88 Four ●●○

R 5 4 Mr Ben Aaronovitch Dr Andrew Morgan Dr Martin Collins

The Doctor uses the Hand of Omega, a Time Lord weapon of impossible power, to trick Davros (now Emperor of the Daleks) himself into destroying the Doctor's home planet, Skaro.

TO THE HAPPINESS PARADE

To 2/11/88 - 10/11/88 Three ●●○

R 5 1 Mr Graham Curry Dr Chris Cough Dr John Asbridge

FAMOUS MONSTERS

Doctor Who's most popular fans, based on polls in Doctor Who Magazine, are as follows (together with their first appearance).

The Daleks (The Daleks)

The Cybermen (The Great Planet)

The Ice Warriors (The Ice Warriors)

The Syclops (Warrior of the Cyclops)

The Sontarans (The Time Warrior)

The Autons (Spaceland from Space)

The Yell (The Atomobile Season)

The Sea Devils (The Sea Devils)



88 (Vengeance on Paros)

The Krystals (The Sins of Great)

TO SEVEN WONDERS

To 23/10/88 - 7/11/88 Three ●●○

R 5 5 Mr Kevin Clarke Dr Chris Cough Dr John Asbridge

Twentieth-anniversary story. The Cybermen return in an attempt to gain the volcano in a crashed asteroid on Earth, being metal created by Napoleon that was stolen Gallifrey's ultimate defence. They are not alone in this quest and the mad, evil Lady Penelope leads the Doctor's darker origins disappointed with those already revealed in past adventures.

TO THE GREATEST SHOW IN THE GALAXY

To 14/12/88 - 4/1/89 Four ●●○

R 5 4 Mr Stephen Wyatt Dr Alan Wearing Dr David Lister

Season Twenty-Six

TO BATTLEFIELD

To 6/9/88 - 27/9/88 Four ●●○

R 5 6 Mr Ben Aaronovitch Dr Michael Morgan Dr Martin Collins UNIT calls Lockdown Street out of existence.



TO SHOOT LIGHT

To 4/10/88 - 18/10/88 Three ●●○

R 4 0 Mr Alan Platt Dr Alan Wearing Dr Nick Somerville

TO THE CHASE OF FERRIS

To 25/10/88 - 16/11/88 Four ●●○

(Extended version)

R 4 1 Mr Ian Snagg Dr Nicholas Martin Dr David Lister

1942: as the Atomobile attack a very busy day, the Doctor and Ace are joined against Ferris, a menace imprisoned by the Time Lord over previous centuries previously who engineered Ace's meeting with the Doctor on Iceworld.

TO SURVIVAL

To 22/11/88 - 6/12/88 Three ●●○

R 4 0 Mr Alan Wearing Dr Alan Wearing Dr Nick Somerville

The Master returns, aided by a part-time streamer spanning time and the Doctor and Ace are stranded in a battle against the Time Lord, and in both Periods on Earth and in dying after planet.

THE CONTINUING ADVENTURES...

Since the end of Season Twenty-Six there's been a bit of a delay before the Doctor's adventures continue on television. However, new stories have continued in comic strip and novel form since Survival, the last televised story to date. Although never acknowledged as part of the series' continuity, these are as follows, listed in order of their taking place in the Seventh Doctor's life.

Below Traveller (Strip) by Andrew Cartmel
The Mark of Mandragora (Strip) by Ben Abbott

(Featuring the return of the Mandragora Host, last seen in The Massacre of Mandragora)

Party Animals (Strip) by Gary Russell
The Christmas Factor (Strip) by Paul Cornell

Under Pressure (Strip) by Ben Abbott
The Good Soldier (Strip) by Andrew Cartmel

(Featuring the Cybermen)
Genesis (Novel) by John Peel
Endless (Novel) by Terence Black
Apocalypse (Novel) by Nigel Robinson
Revolution (Novel) by Paul Cornell

BRIEF ENCOUNTERS



The Deal

Mel had been looking for the Doctor for some considerable time when she finally gave way to temptation and chose to ignore the handwritten sign bearing the legend "Go away! - Extreme Danger" on a door she hadn't come across before. It was down a corridor, which looked remarkably similar to every other corridor in the TARDIS. It was also next door to the "Gymnasium", whose interior was unsurprisingly

devoid of anything remotely designed to simulate the excitement - unless you lived in morbid fear of a half-strung tennis racket, a pair of cricket trousers and a strange twisted wooden object with a long-deflated balloon in one end and a spike at the other, upon whose purpose Mel chose not to speculate.

Having defied the interdiction and thrown open the door, Mel saw the Doctor flicking through a

mammoth leather bound volume which he had presumably plucked from one of the many shelves in what was very obviously the TARDIS Library.

"Can't you read?" he threw over his shoulder, by way of greeting. Better, however, she could confirm that she did indeed possess that very useful skill, which was why she just might have appreciated knowing about the Library - he continued - "Anyway no time to waste, follow me!" He plucked his awful jacket off the back of a chair and strode off towards the TARDIS' console room muttering to himself. Mel set off after him asking "What's so urgent, and what's that huge book? And where are we going now?"

"Everything, my address book and Veriplex," he replied, as he arrived at the Console and threw many switches in quick succession (at least half of which Mel was convinced did nothing useful other than impress those susceptible to such flamboyance).

When, a short time later, they emerged from the TARDIS, Mel saw that they had materialised outside what the manufacturers of tin shades would be deeply offended to have credited as one of their products "Disappeared" was an accurate description of this structure as "large-ish" would be of the Palace of Versailles. Before Mel could express her forebodings which were principally stimulated by her very keen sense of self, the Doctor had thrown open (and then away) the flimsy door and entered. Inside a predominantly green, partially humanoid and disturbingly insect creature was introduced to Mel as 'my old friend, Mosca Ragazzo'. The Doctor produced a pile of photographs, which Mel glimpsed only briefly as the creature scrutinised them (if waving half a dozen antennae in the general direction of something could be defined as scrutinising).

Then Mosca handed (or "pseudo-podded") the Doctor a small shiny object.

They regained the fresh air and witnessed the bizarre sight of a score of small doorless tractors loading parking cases into the frontmost inner reaches of the TARDIS, apparently in exchange for the small shiny object. Mel's misty-eyed queries were repeatedly ignored or impatiently dismissed by the Doctor.

It was only after the time-space machine dematerialised and left Veriplex, that the Doctor suddenly and disarmingly brightly turned to Mel and said, "Well, that was a good day's work, wouldn't you say?"

"I'm sure I might say that!"

“Doctor, if I knew what has been going on?” protested Mel to the Doctor’s back as he strode off back to the library.

“Well, what would you like to know? All you have to do is ask you know. I may have many remarkable talents but mind-reading isn’t one of them.” Mel knew better than to argue.

“Well,” she said, “let’s start with an explanation of what we’ve been doing since I found you at here with your ‘address book.’”

“I’ll have to take you back a little earlier than that,” replied the Doctor. “Long before the Time Lords looked outward from Gallifrey, a race called the Vervalloochien set up Veriquan to monitor what they saw as the threat of pollution in the Universe. Planetary systems would be checked every three or four thousand years, and any pollution threatening the continued existence of a planet would be eradicated.”

“We could do with them on Earth,” interrupted Mel.

“Mmmm, yes, well, I’ll be coming to that,” said the Doctor. “You remember those trips we made to Earth recently?”

“How could I forget landing twenty or thirty times in quick succession and waiting while you napped outside with a vacuum cleaner and, as usual, wouldn’t tell me why?”

“I was only protecting you, Mel. Anyway, I was just planting a little circumstantial evidence to help my friend Mosca Ragazzo. I’m afraid that the noble intentions of the Vervalloochien have become somewhat diluted over the millennia and their successors have substituted what they consider to be a worthwhile but somewhat onerous task.

“A long way down the subterranean chain in Mosca, who calls himself an entrepreneur, though others might have a less flattering description. He was naturally delighted when I offered to go to Earth and tidy up a little pollution problem on his behalf – especially as he could make a sizeable profit on the deal.”

Mel interrupted. “But what on Earth were you doing with the vacuum cleaner, Doctor?”

“Atmosphere redistribution generators” corrected the Doctor. “I was just re-arranging local topography, Mel. A few crops here and there flattened into neat little circles to prove to Mosca’s contractors that his ships had been there and done the job. The local inhabitants would have been dismissed as fruit cases.”

“Nai” corrected Mel “or cake.”

“Don’t you ever think of anything but food,” the Doctor

snapped. “Please don’t interrupt! Anyway, Mosca was very pleased with the ‘evidence’ of his job well done and paid up. Unfortunately, he wouldn’t have trusted me if I had offered to fill in for him for nothing, but he couldn’t resist the opportunity of bettering me on a deal. Hence the packages in the store room.”

“What’s in them Doctor?”

“These!” he replied producing from his pocket the largest, stickiest chocolate bar Mel had ever seen. “They’re a powerful antidote to carrots!” He grinned.

But Mel had not finished. “Aside from your hopeless eating habits, Doctor, I am appalled that you, of all people should be so irresponsible! You should have done every-

thing possible to help clear pollution on Earth – I can’t believe that you could let the people of Earth down so badly for a few chocolate bars. You have always professed to have a special fondness for them!”

“What? Chocolate bars?” smirked the Doctor innocently.

“No! The people of Earth!” shouted Mel.

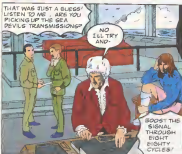
“I have, my dear. You don’t quite understand in the eyes of the Vervalloochien agency, it is the people of Earth who are the pollution! At least you now have another few thousand years.”

He resisted the temptation to pop a chocolate bar into her wide open mouth.

Colin Barker











DOCTOR-IF I REMEM...E I WAS ~~WRONG~~ CORRECTLY, THE SEA DEVILS HIBERNATED BECAUSE THEY BELIEVED THEIR PLANET WAS UNDER THREAT



YOUR INFORMATION IS EXCELLENT I'D LIKE TO DISCUSS THIS FURTHER WITH YOU WHEN THIS IS ALL OVER



WE'LL WORRY ABOUT THAT LATER, DOCTOR WOULD I BE RIGHT IN SAYING THEIR RECENT REVIVAL AND AGGRESSIVE URGES ARE DUE TO THEM UNDERSTANDING THIS IS NO LONGER THE CASE..

...AND THEREFORE WISHING TO EXTERMINATE THE UPSTART MAMMAL ..

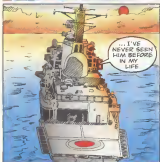


BECAUSE THEN WE HAVE TO LIE TO THEM..









Behind the Scenes



Photo © Tamara Sork.

Former Doctor Who producer John Nathan-Turner describes the headaches and happier moments in making a new adventure for the errant Time Lord . . .

With every Doctor Who story, there are problems. With every television programme, there are problems. The main problem, it seems to me, is remembering the problems when you're asked to write an article about the problems of a project, two years after the problems were dealt with. The problems remain relatively clear, but the order of events gets a little cloudy!

Let's start with the delivery of the script of *Wolf-time*, as its working title was known, written by Ian Briggs. It was a first-class script, about which my Script Editor, Andrew Cartmel, and I had few reservations, apart from its epic nature and its title. It was an expensive project from the start, and was the second to be

recorded for the Twenty-Sixth Season, involving the usual mix of outside Broadcast and Studio facilities.

I had originally offered the project to Michael Kerrigan, a Director new to Doctor Who, who had accepted the seventeen-week contract before the script was delivered. Just as well. The first story which was planned to be recorded (instead the return of the Brigadier (Nicholas Courtney). As many of you will know, Nicholas and I have become close friends over the years and regularly confide in one another.

Nicholas had been short-listed for a role in the play, *M. Battersby*, with Anthony Hopkins—a short run out-of-town to be followed by a West-End transfer. At the time, Nicholas had already agreed to

return to Doctor Who for one story, (*Battlefield*), but contracts were not signed. Nicholas couldn't decide whether to do *M. Battersby*, if the offer materialised, or see if he got it and turn it down (he didn't like the script) or . . . or . . . or. So I made the situation a little easier. I decided to switch the recording of the first two stories, so that, if Nicholas won the role and accepted it, *Battlefield* would be recorded after *M. Battersby* had opened in the West End. The only problem the plan produced was how Nicholas could be filming in the Lake District during the day (including two matinee days) and commute to London's West End.

With the help of Nicholas' agent, we asked the theatre management, if, all things being equal, Mr Courtney might be granted a few nights off, once the show had premiered in London. The answer was in the negative, so ideas of moving the *Legend of King Arthur* nearer the Hallsford Road started to surface.

The finishing touches to the *Wolf*-free script were made. Nicholas Maletti joined the production with his team, to direct story number one and loved the script with its new title *The Wolves of Forme*. Production Manager, Ian Fraser, set off to find a war-time army camp, as near to London as possible for financial reasons and Nicholas Courtney won the role as *M. Baiter*. Surprisingly, perhaps, he then turned it down. Early expeditions to the Ballspend Road were put down to experience and *King Arthur* was re-sited to the Lake District.

During the first few weeks of a Director's engagement, he or she is involved with many diverse activities: casting, of course, script conferences with editor, writer and producer, and initial design meetings. The designers of settings, make-up, costume, visual effects etc. will each have a meeting with the director, his production team and, whenever possible, the producer, to discuss the 'look' of the story in general, and the individual area of the designer's involvement, in particular.

Before Nicholas joined the show as Director, the visual effects designer had come up with an early design and model for the head of the Elmoreover, as his previous project had completed ahead of



time. I had major reservations about the design, as it resembled, in part, something we'd done before and it didn't, for me anyway, indicate the evolution of the Indecus being. Nicholas decided he wanted costume designer, Ken Trew, to design the masters, particularly as visual effects had an enormous involvement to cope with already.



Ken Trew's Ace and the Dome escape Commander Hellington's body (top). Sylvester's comment: "Bates, that was a good one, eh, Ace?" Photos (c) Tomak Books

WHO DOES WHAT?

After a 'winding over' period, the 'Who-Does-What' meeting took place just as it sounds, virtually everyone who gets a TV credit, except the artists, forge them to discuss precisely how everything in the script, and everything the director is adding as part of his 'action', will be achieved. This usually takes a whole day. Some things are put on hold for later discussion, but most methods are decided. It is usually after this meeting that all the designers' screens for more money. June Collins, the Production Associate and I and the Director, and if it substantially affects the script, the editor will discuss what can be cut in visual terms and June hands over revised budgets, which the designers will, hopefully, adhere to.

Every Associate keeps what Producers call 'Kashon-elastic' money in reserve for emergencies. In the case of *Forme*, we needed it!

Meanwhile Ian Fraser continued to scout the nearby countryside for the main location... the army camp. Once that was found, the cottage, church, etc. could hopefully be found nearby. Our plan was to film 'AWAY' only for the beach and sea sequences. Ian announced after helpful liaison with the Ministry of Defence that the camp could not be found within twenty-five miles of Easing - the basis of 'HOME' Easing. (I must add, at this point, that although we record as Outside Broadcast on videotape, the term 'Easing' is still often used... probably because 'O B-ing' doesn't have quite the same ring to it).

June and I agreed to find some leather-elastic money to permit the entire location shoot to be filmed away from 'Home'. As the army camp, still unfound, and the shore had to be away, it seemed pointless to split the shooting schedule with travel, which still had to be paid for. Little did we know!

Nicholas continued with splendid improvisation additions, as many of the parts were vitally important, yet were very regimented. Dorenda Lander was offered and accepted the role of Doctor Judson, Alfie Lynch, Nicholas Parsons and Anne Reid all wanted to do it... it was gonna be a great movie! Then the deportation arrived.



Nicholas Parsons as the doubtful Mr Waverleigh. Will his faith betray him as the Bessies are stuck? Photo © Derek Bell

Ian and Nicholas came to tell me they had found a camp in Crowborough, which they thought would be ideal. Most of it was unoccupied and they wanted me to join the camera crew (reconnaissance visit to locations with crew) the following week. Time was running out. Ian would spend the remainder of the pre-prod time seeking out the other locations. However their main reason for calling was to suggest that the ENTIRE production be shot on location, interiors and all!

The knacker-elastic money was wearing thin! The main concern Jane and myself had was the effect this idea would have on the design budget. Unless great care was taken, design furniture and furnishings, dressings etc. etc. would be hired for three weeks instead of the one week required for the studio. David Lasky, the designer, started doing sums again. For two days Jane and I thrashed through the implications. Were the main hours (hours required to build and paint scenery etc) available earlier than we'd booked them? Could the servicing departments off-load our design stuff, so they might now finish the Doctor Who story two weeks earlier than we'd allowed? Will we get the money back if they can't? Will the artists contracts work out cheaper as we require them for less time? And so on. Eventually all our questions were answered, and after weighing up the pros and cons, we agreed.

Nicholas was delighted Ian was delighted but couldn't find a church with a flat roof! Our prints office released our dilemma through Kent and Sussex papers, but a local historian came to the rescue first. Hawkhurst Church was perfect.

NEW LOCATIONS

Well, we had a splendid cast and crew, excellent locations for a terrific script... the O.B. scene would go like clockwork! I thought the camp looked very impressive, almost stuck in a time-warps, the cottage was good, the church was perfect, though we had to tarpaulin the flat roof. It was all going so well, I left the team to return to London, while the rest moved to Hastings,

the nearest beach I knew that beach well. I'd walked along it many times with Mark Stinson (Turkough) and his wife, before they emigrated to Australia. Hastings had been their home and I'd visited them often. It was rocky, unspoiled and ideal. No it wasn't! The underwater camera would never be of any use there as the waters were too murky. "There's only one beach clear enough for underwater sequences like those required and it's in Lulworth Cove, Dorset, John" announced Paul, the cameraman the following day.

Jane and I put our heads together again. Dorset meant more hours to add to our shoot in order to travel there from Kent. I asked Jane where our Finance Assistant, Paul



The Parish Church of St. Lawrence. Hawkhurst centrepiece for the action in *The Curse of Fenric*



Leaky weather for details! Recording *The Curse of Venice* met with very changeable weather conditions, with scenery sinking into mud and help by falling snow ... Photo © Gary Sapiro

Goodlife, was hiding. "He's going through the budget with a fine tooth comb searching for anything spare. The knacker elastic's gone 'ping'" she replied.

We did find a little more, spare cash, but there was now nothing left for emergencies – no over-runs, no last-minute requests, no nothing! Dee Baron, the make-up designer, had a problem, though. Denise Landon had never worn contact lenses before. He'd had his lenses fitted and he could cope brilliantly, but he couldn't bear to put them in himself. "Can you pay for an optician to be on set whenever the lenses are needed?" Dee asked. What I wanted to say is ungrateful, but artists' safety is paramount and the eyes are highly delicate organs of the body. "Yes, of course," I replied sweetly. "I'll ask him to schedule the lens scenes at precisely, time-wise, as possible."

Shortly before the read-through I discussed the title again with Andrew Cartmel. I felt that the mention of 'Wolves' in the script came so late on in the story, that perhaps it wasn't as useful a title as we'd thought. Briggs to the rescue and 'Wolves' became 'Curses', though much of the show's documentation showed 'Wolves' as the title.

The week's rehearsal went by so quickly! The Producer's run-through was combined with the Technical rehearsal and I was, apart from a few small points, delighted. Now all we had to do, was shoot it!

The design team spent several days prior to the shoot preparing Crowborough Army Camp for our requirements; dressing the interior of the barracks, dressing the exterior of the camp area and building the exterior of the tunnel and the entrance to the underground laboratory and store. The weather prior to and during the shoot was abysmal, rain, sleet, snow, hail,

storms were in abundance, and by the time we arrived to shoot, the two specially-built external structures had started to sink. However, we ploughed on, working through the worst weather I have ever experienced on location of any production in my career. One morning we arrived to discover the camp covered in snow, fortunately we were working mainly inside (Millington's office) but our excellent visual effects team used water hoses to clear the snow, wherever visible through the windows of the bus.

As if we didn't have enough to do already, I had agreed previously that a team from BBC Children's department could visit us on location, to record the distinctions of characters Jean and Phyllis. Time was short and we ended up rushing

the sequence at the end of the day ... the Children's show had its material but the director and I decided we should try and re-shoot the effect on a patch of grass near the church location later on in the shoot.

By the time we came to shoot the 'designed' external structures, they had sunk some eighteen inches into the mud – the working conditions were dreadful. If you look closely at the sequences shot, you will doubtless note that the relationship of the artists to the structures is not quite to scale ... eighteen inches not quite to scale! Also filmed at the barracks in a huge hangar was the massive James-Bond-like laboratory and store ... known affectionately as Samantha Fox's bedroom!

From this location we moved to the church at Hawkhurst – many complex sequences were filmed here and we ended up having to stay for an extra half day. Even so, we were still behind schedule, so I shot sequences of Haemovores emerging from behind the tombstones and the re-shoot of the demise of Jean and Phyllis, on the Director's behalf.

PRESS CALLS

Miss Hardaker's cottage was relatively straightforward and the underground tunnels (in fact, the cellar of a local school), went by without a hiccup. However our last location, a disused British Railways tunnel) was waterlogged and awash with mud. At one point forty of us were submerged into complete darkness in the tunnel due to a power failure. Sylvester McCoy's wife and sons had come to visit us on this particular day, and as they



Recording scenes for the final minutes of *The Curse of Venice* in 'The Samsara Fox' bedroom. Photo © Steve Clark

appeared a little bored, because Sylvie was always busy, they were inserted into spare re-enactments of the *Reaniversaries* costumes and used in the show. (See Part Four)



Jeanne Balino as one of the *Reaniversaries*
Photo © Tomoko Bock

I should add, at this point, that, almost every day, we were joined by members of the press, local press, nationals, *Doctor Who Magazine* who organised a Dutch photo shoot with Sylvester, SF magazines, we even did interviews for the *NAAPF Times*. We also had a visit from the Mayor of Brighton, whose sole objective was to be photographed with The Doctor! All this meant that Sylvester and Sophie Aldred, when they were not 'on set', were being interviewed or photographed throughout the shoot. BBC and BBC Enterprises photographers were on hand for several days to add to their work-load.

During this major first section of the shoot, the members of the unit stayed in hotels in and around Tunbridge Wells. I was delighted that I had been housed in an hotel directly opposite the theatre where I had written and directed a pantomime several years previously, starring Peter Dinklage, Anthony Askey, Sandra Dickinson and The Wilson Sisters, who appeared briefly in *Dada* and *der Reaniversaries*. Despite the fact that everyone works extremely hard and long on location, evenings do tend to fly the time for artists and staff to let their hair down. This shoot was no exception but people did tend to emerge from their rooms for the evening later than usual, due to the time it took to deconstruct!

After a day off we travelled to Dorset. The weather here was a little better but there were still regular showers and a biting wind.

The day we were using boats supplied by the Marston, they arrived late. When they did finally arrive, we had moved to another location. So we de-camped again to shoot the opening sequence of the story. (Due to ever-changing winds, the wind dog was extremely difficult to achieve. These delays and the boats' and dinghies' late appearance

The underwater sequences and others in the script involved artists, including Jean, Pyllys and Aca, mantered in the freezing water. Obviously shots were lined up as far as possible by using stand-ins in wetsuits, but I must say that the ladies (who had to stay in the water longest) displayed a totally professional attitude towards the job at



At the end of Part Three, camp but windows explode as Scaric takes control of Doctor Johnson. Photo
© Gary Sgro

set us substantially behind schedule again, so far behind that we feared we couldn't recover.

So, it was decided that I would shoot the underwater sequences (a slow and painstaking process) on Nicholas' behalf whilst he shot other important acquisitions on the shoot. Hopefully this would get us back on course.

hard, which was horrendous.

On our last day we were back on schedule and the final sequence that was shot was, in fact, the final sequence of the story... unusual in our business: it was a wrap!

On the first animation of the timed sequences, it appeared that there might have been sufficient material for a fifth episode. The



Setting up an attack on the church, *Reaniversaries* rise from the cold waters of the English Channel.
Photo © Ian Roper.



A Hamnover suit in an early stage of preparation. Photo © Sue Moore

correct procedure if this is on the cards, or to discuss with those directly concerned, namely writer, director and editor, whether it would be desirable to cut the story into five and discuss, armed with more detailed timings, where the episode endings would occur. If all of us were agreed on the soundness and integrity of the idea, the Controller of BBC1 would be contacted via the Head of Drama Series to see if he'd like a fifth episode. If he did, he would have to supply the additional money for payments to artists, writer, musicians etc.

Contrary to rumour, this was never really a viable proposition. The minute Nicholas started viewing the shot material, he realised that there had been a major timing error. All the episodes were, in fact, over long, but the total was nowhere near twenty-five minutes.

It was whilst viewing the material that it was discovered that some of our material had been wiped. This was material shot on a second camera, simultaneously recorded during the morning of the 'Sarganda Fox bedroom' sequences. Consequently, the final scene between the Doctor, Ace, Sorn and the Ancient One is not precisely as Nicholas had planned, but with his judicious editing, we were both relatively happy not to attempt to reshoot, which would have been prohibitive. Furthermore this inadvertent wiping did not affect the timing of the episode.

After many days of viewing cassettes of his material, Nicholas

started to edit. As each episode was completed, it was viewed by myself and Nicholas and we discussed how to bring each programme down to time and the ways in which it might be improved.

Part Four was a major problem. It was way over length. Nicholas, Andrew and I had to re-structure the episode (cutting scenes in half, repositioning others, cutting others) in order to tell the story and make it fit our time-slot. Ian Briggs, the writer, liked what we did though was obviously sad, like all of us, that

some of the material had to be junked.

With the addition of Mark Ayer's brilliantly haunting music and Dick Mills' special sound and the expertise of our Sound Supervisors, *The Curse of Fenric* was finally complete. But that isn't the end of the story.

A few months later, I was approached by BBC Home Video department with a view to re-instating some of the junked 'Fenric' material as a collectors item for the video market. I thought it an excellent idea and so did all concerned. I hope you did too.

So many people contributed to the making of this show, the costume assistant who, in order to operate the Ancient One's gills spent hours lying on a cold floor and a freezing seabed furthermore, without a narrator, the Hamnovers extras, who became so unrecognisable that we had to re-name them (and they answered to their names): Popsy, Clara Rayner, Mrs Rodges, Dennis Rousseau, Mary Quant etc etc. (Quite why two of them were called 'The Grace Brothers' is still beyond me), the lady who ran the NAAFI who opened early when everyone was still with frost, providing she could have her photo taken with a Dalek, the Marines, the Stunt performers, the diving school, the fishermen, the hoteliers, the night watchmen...

All of them were part and parcel of the making of *Doctor Who*. To all of them and the entire cast and crew of *Fenric* my thanks. It was an ambitious project, yet we managed more than one hundred minutes of cut material (the average length of a feature film) in less than two weeks!



Time break for the hamnovers. Photo © Mark Symon

First Call



Actress Sophie Aldred, who played the Doctor's companion, Ace, recalls the recording of *The Curse of Fenric*. . .

"Sophie!" Bang bang bang. Sophie it's 6:30! The voice of Julie Conry, *Fenric*'s assistant floor manager, wakes its way into a lovely dream I'm having about normal things like shopping at Tesco's and drinking cups of tea with friends in my kitchen. Oh no! Why did I stay up half the night in an armchair in the bar snoring off with Tovek, Sylvester and the two lo's, talking about changing the world and being awesomely funny – or so we

thought at the time. If Sylv was a real Time Lord then he could have the decency to alter the morning call times, or at least do a bit of a fiddle with the alarm clocks so I could have my eight hours beauty sleep. And I could do with that at the moment.

Peering through half closed eyes into the cracked hotel mirror I think goodness for make up and console myself that having given up alcohol two years ago, I will be feeling marginally better than some of my fellow actors this morning. Pulling

on some track suit trousers, vest, two t-shirts, two jumpers and my thick ski jacket, I stumble down to reception and greet the crew members on an early recording call.

Hardly a word is spoken as we board the coach and drive from Cambridge Wells town centre to Crowborough Training Camp, where the army bats from *The Curse of Fenric* are being shot. I try not to blame myself too hard for having come up with the brilliant idea, all those months ago in John Nathan-Turner's nice warm office in Shepherd's Bush, of having a Forbes bar do, make up and costumes so that Ace wouldn't look too out of place when she stepped out of the TARDIS. Little did I realise that it would take over an hour to prepare for this, spring in a freezing army hut, huddled in blankets, nursing hot cups of tea.

Floor Dee (Baron) valiantly wrestles with two hair extensions and my "sprouts", as we called my rolls of hair carefully placed in a red string wood that her Marn had crocheted for the occasion. Mind you, by the time we'd finished all the gossip and more patting the world to rights Gashers seem to spend a lot of time doing that but, like those charity cab drivers you get, never seem to be able to get round to doing anything about it; my sprouts were in place.

Sara, my dresser, had done me proud with thermal vests and knickers and a track coat in which I could rehearse right up until a take. Even so, it's cold today and wet and horrible, and most of the scenes are going to be outside. So fortified with my dinky black padding and tomato bun, I venture out into the road, with a sleepy looking Sylvester, who has sneakily managed to incorporate a duffle coat into his characterisation of the Doctor in this particular story.

EXPLOSIVE WORK

I won't bore you with the camera set ups, the scenes, the incredibly long time it takes to shoot a couple of minutes on two cameras, first a wide angle, then close ups, and then other angles for good measure. The bits I like are of course the explosions, and Sylv and I had a brilliant one this morning where the visual effects crew had to blow up a bar behind us as we ran from the doorway. Stunt co-ordinator Tip Tipping was on hand to help Sylv and me look as daredevil as possible – he knows we like to compete for who can jump highest, dive furthest, look the most death defying – and he shows us how to land safely as we jump over a heap of sandbags into a pile of wet cold muck. A couple of rehearsals for cameras and timing and then we're off! There's

— something about stunts that makes your heart beat faster and wish you hadn't had that extra cup of tea for elevenies.

Nick Mallet wants us to hold hands while we run, and I tell him how annoyed I get when nearby parody tv characters run along holding each other back by clinging on to each other — how can you possibly run fast and look cool with some bloke dragging along beside you. Syle tells me off for being bossy. Ian Fraser, the production manager, tells us to be quiet and stand by. Inside the hut the charges are all set and we just hope they all go off as this wee drizzle. I'm hoping I don't fall flat on my face in the meshes of thick mud between the doorway and the sandbags.

Ian's hand drops and we run, reaching the sandbags and jumping just as an enormous explosion rips the air behind us, and debris raining down on us both. "Cut!"

"Humm, that was a good one, eh Sophie?" says Syle rhetorically.

Soon after that we break for lunch and trudge up to the top of the camp where the culinary expertise of Marge Toot, the location caterer, has been tested to the full in rising winds and freezing rain. It never ceases to amaze me how these people in a little van can produce the kind of menu you'd be hard pushed to equal in a Soho restaurant. I always go for the buffet, asparagus, scallops, salads of all kinds, even squid, escargots, and, one day, frogs legs, which I'm glad to say went untouched. Working with Jo in Cowens has made me a little squeamish about actually eating little green things!

I sit with Tornek Bark, Marek Anton and Marcos Hatten, who are all looking very dashing in their uniforms and who are tucking into huge plates of steak, curry, or vegetable lasagne. "No wonder you get cold, Sophie!" shouts Tornek. "You eat nothing — eat, eat!"

"I am eating, Tornek."

"Ah, you English women — you should have Polish food. That would make you warm!" I insist the temptation to wolf down a bowl of roly poly pudding, or Banoffee pie, Marge Toot's specialty. My tailored suit is already beginning to show signs of strains round the waistband after a few days of "sitting to keep warm."

After several cups of coffee (which I later regret, having to visit the wee makeshift army toilet to struggle with my thermal knickers and suspender belt in the freezing cold) we slip and slide down to the next location on the agenda, to shoot some indoor scenes, thank goodness. We run quite smoothly through my bits with Syle in the bunk room and move into the larger dormitory, and it's here that I have



Archer at Crowborough Army Camp. Photo © Tornek Bark.

my strange experience of suddenly realising that I'm involved in making the programme which scared me so much as a child.

Cory Polunin (playing my Grandmother), Aaron, the baby playing my mother (his first role as drag at six months, as I've pointed out) and I huddle together on the floor pretending to shelter from an unknown force outside. Nick had told us that the Hammerovs would appear at the window, but what actually happens as we're waiting for something a bit ruff to occur is a sudden smashing of the windows, a gust of wind and strange messages from leering at us while weird hands grope through the sugar glass. For a split second it all seems very real. Cory screams and grips my arm and the baby starts crying. Ace takes over from Sophie, watches the baby and rushes to the window — but that one moment remains to haunt me in dreams.

VISUALLY AFFECTED

Back outside, it's stopped raining but for continuity the visual effects crew have to haul out the sprinklers and cover us all in wet cold hose water for the rest of the day. I have a sticky moment as Cory hands me the baby, and I run towards the car in which she and my "Mother" escape to form Ace's future: my shoes stick in the messianic mud, I

start to slip and just manage to regain my balance and hold onto poor Aaron, who, like the true god that he is, remains that asleep. I take a sneaky look over at his Mom who, luckily, is engaged in conversation with one of the make up team. I'm sure if she'd realised the ordeal Aaron would have to face, she may not have been so keen to offer his services. I just hope he's not haunted by Hammerovs as he grows up! It'll be strange for him to show his children that video!

The only time he becomes slightly perturbed is when we arrive at the car and the cold sprinkler water hits him full in the face; he wakes up and starts crying, which turns out to be perfect for the scene. I'm so wet and cold and my hair, which is completely full of spray, has gone completely solid and I'm shivering like a drowned rat, so Sarah piles warm coats on me. Tornek, my official "bodywarmer" gives me a hug under his army greatcoat, and Dee rushes me off to the make up hut for a quick run with the hairdryer. Then it's on with the scene.

That time, here's one of those Doctor Who moments of imagining something that's not really there and will be edited in later. Ace is meant to be watching Jean and Ptolemy wander away, something which the two Jo's obviously cannot do, being very much flesh and blood, albeit

long pulled, white faced and freezing cold? Nick directs me brilliantly: no sound is not needed he talks me through the motions, showing me the skyline with his hand, and describing quietly and eloquently the imaginary scene before me. The gate moved, and we basked for tea.

There's such a lot of waiting involved in any kind of filming, so anyone who's visited locations will confirm, and then when it's time for your scene, there never seems to be enough time to shoot it properly. Luckily there are always wonderful casts and crews who alleviate any boredom on Doctor Who who more than make up for the waiting, the cold, the uncomfortable costumes and the lumpy hotel beds! The Curse of Fenric was no exception and there are wonderful moments to remember: Nicholas Parsons' amazing ability to nod off any place, anytime; Dinsdale Landen's mischievous twinkling eyes which made me burst out laughing in close ups, and Alfa Lynch trying to get his tongue round the mythical incantations and technical jargon invented for him by Ian Briggs.



And those magic words 'It's a wrap' which means wearily clapping out of that madly dainty suit and the soaking thermals which Sarah will have to wash and dry before tomorrow. How comfortable and warm my track suit trousers and jumpers feel, how nice it is to scrape off that cake on make up and mud, and that bath back at the hotel, and the meal in a superb Chinese restaurant which we discover and the comfortable talk about the day's work followed by... putting the world to rights pushes away evil thoughts of that alarm clock set to 6.30 tomorrow morning. Night, night!



THE CURSE OF FENRIC (7M)

The Doctor and his companion, Ace, arrive at an army camp in 1943. As the Second World War rages, strange things are happening in this North Yorkshire town and even stranger forces are gathering. Russian commandos preparing to attack the base are attacked in the night and the British commander, Millington, seems obsessed with "The Wolves of Fenric". In the local church the computer scientist Doctor Judson seeks to decipher some Viking runescripts whilst the local vicar, Mr Wainwright, has misgivings about the war itself.

An events program, the Doctor and Ace uncover the threat of the Haemovores and Millington's plot against Britain's wartime ally, the Soviet Union. Meanwhile, Ace is drawn to Kathleen Dudman and her young baby, not knowing why. The Doctor knows what is happening and soon he is once again pitted against Fenric, a malevolent evil force who has engineered events to escape a trap set by the Doctor in the past. Ace is a pawn in a deadly game and as the Haemovores attack British and Russian soldiers alike, so friends and enemies fall before Fenric's plan, the Doctor himself faces one of his most dangerous threats.

CAST

Sylvester McCoy (*The Doctor*), Sophie Aldred (*Ace*), Dinsdale Landen (*Doctor Judson*), Alfred Lynch (*Commander Millington*), Tormik Berk (*Captain Soren*), Nicholas Parsons (*The Rev Mr Wainwright*), Joanne Kerray (*Jane*), Joanne Bell (*Phyllis*), Peter Cookson (*Sgt Pinner*), Cory Palmat (*Kathleen Dudman*), Aaron Hanley (*Baby*), Marek Anton (*Vorshmin*), Steven Rinkov (*Capt Bates*), Marcus Hutton (*Sgt Layth*), Janet Henley (*Miss Hardaker*), Anne Reid (*Nurse Cross*), Mark Conrad (*Professor*), Christian Ashok (*Perkins*), Raymond Trickett (*Assistant Haemovore*), Cy Towa, Ian Elliott (*Haemovore*)

CREDITS

Written by Ian Briggs. Story Arranger: Tip Topping. Visual Effects Designer: Graham Brown. Costume Designer: Ken Trow. Incidental Music: Mark Ayres. Title Music by Ron Granger, arranged by Keff McCulloch. Script Editor: Andrew Cartmel. Designer: David Laskey. Producer: John Nathan-Turner. Director: Nicholas Mallet.

BROADCAST DETAILS

Part One	25th October 1989	7.35pm - 8.00pm
Part Two	1st November 1989	7.35pm - 8.00pm
Part Three	8th November 1989	7.35pm - 8.00pm
Part Four	15th November 1989	7.35pm - 8.00pm

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YEAR BOOK



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